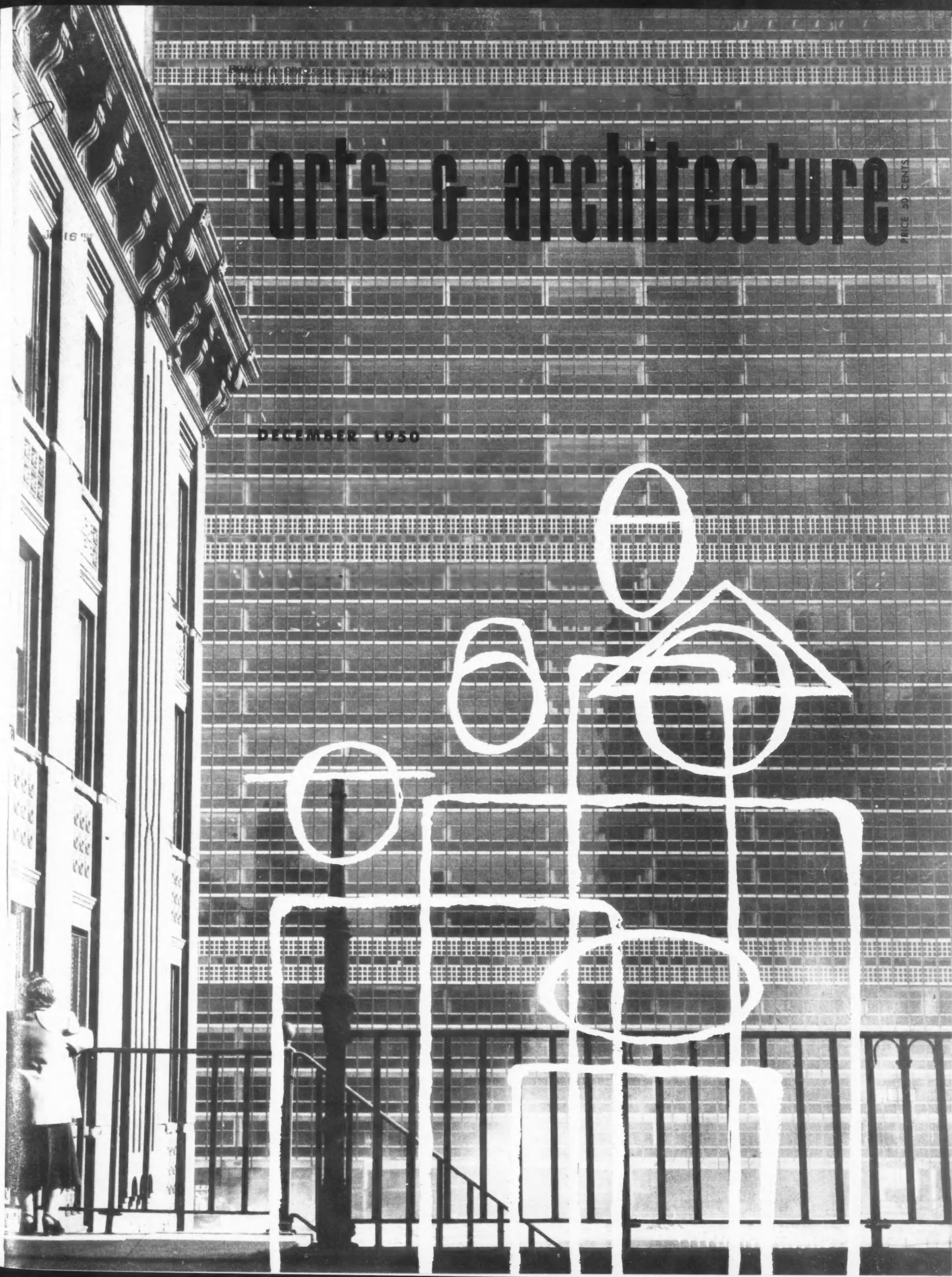


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The columnar rigidity of a sheet metal section is determined almost entirely by the shape of the section and the thickness of the metal. Studies have proved that such factors as tensile strength of the metal are either of no importance or of relatively minor importance in determining columnar rigidity of a sheet metal section.

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Revere's manual of sheet copper construction, "Copper and Common Sense", describes in detail the research upon which the above statements are based. It is complete with charts, illustrations and detailed information so arranged that you can read and apply final figures that insure the finest sheet metal construction.

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*Erosion and corrosion seldom cause premature failures in sheet copper construction. When failures do occur, 9 out of 10 of them are due to lack of balance between the length and columnar rigidity of the section.

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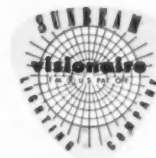
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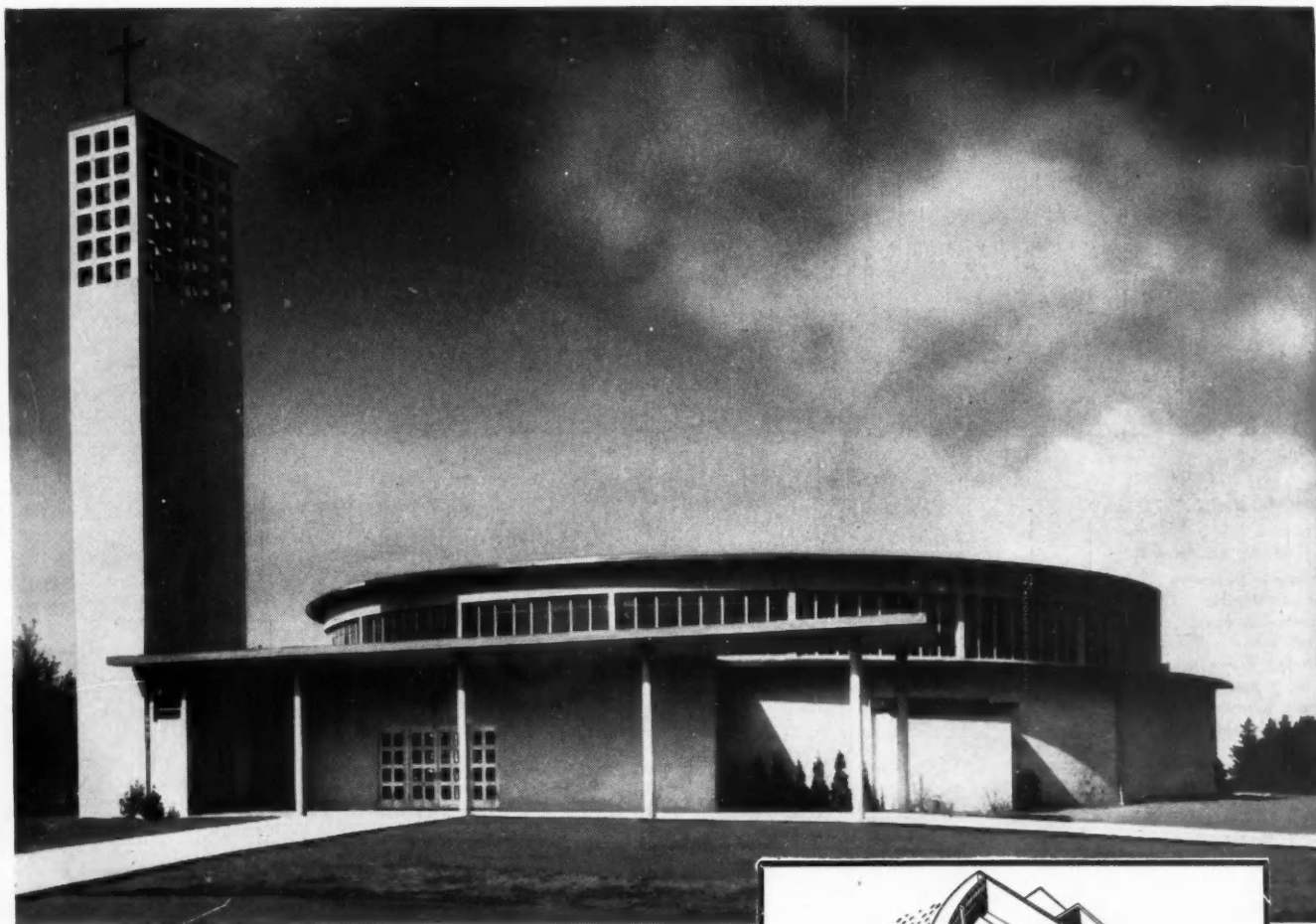
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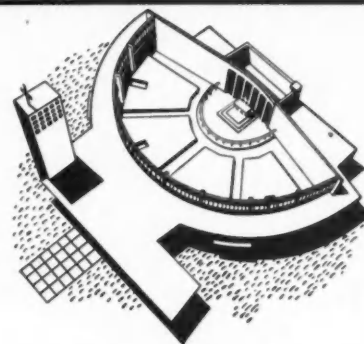
"Plywood Offered Best Solution to Form Problems,"

Says Seattle Architect Paul Thiry

CONCRETE surfaces for this Seattle, Washington, church had to be smoothly curved to carry out the simple dignity of the design. Architect Paul Thiry specified Douglas fir plywood forms.

"The panel material," he says, "offered a simple and most economical solution to the twin problems of smooth concrete and curved structure. Plywood is easy to use. It produces smoother surfaces with a minimum of finishing and is readily bent to the desired radius."

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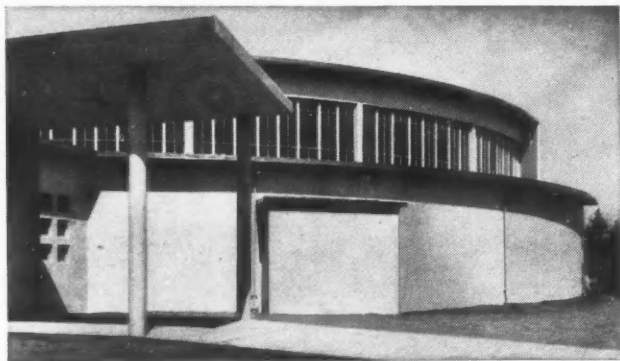


Church of Christ The King, Seattle—a striking departure from traditional treatment. Curved walls were formed with 4'x8' $\frac{5}{8}$ " plywood, nailed horizontally to 2"x12" wales, band-sawed to desired radius. Wales were placed together, 24" to 30" o.c. In no place were they sawn to less than 3 inches. Double wales were backed with 2"x4" studs, 12" o.c. The Austin Company, Seattle, were the builders.

***Douglas Fir* Plywood**

AMERICA'S

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Douglas fir plywood forms were easily bent to produce the smooth curve of the outer walls. Canopy over the main entrance and the bell tower were also formed against $\frac{5}{8}$ " plywood. Concrete bands above and below the clerestory windows were formed with $\frac{1}{4}$ " plywood, backed by bandsawed 2"x12" wales and 2"x4" studs.



The half-circle shape of the structure affords a fan-shaped seating arrangement which brings the entire congregation close to the altar. Reinforced concrete construction eliminates the need for supporting columns which block vision.



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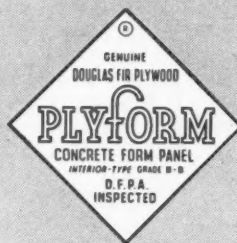
For additional data on Douglas fir plywood for concrete form work, see Sweet's File, Architectural, or write (USA only) Douglas Fir Plywood Association, Tacoma 2, Washington. Of particular interest are two booklets: "Concrete Forms of Douglas Fir Plywood" and "Handling PlyForm."

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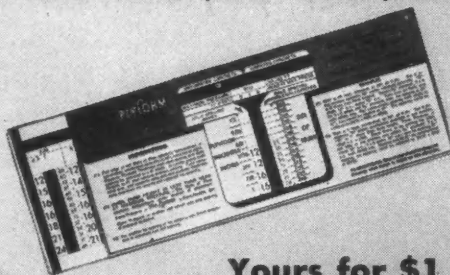
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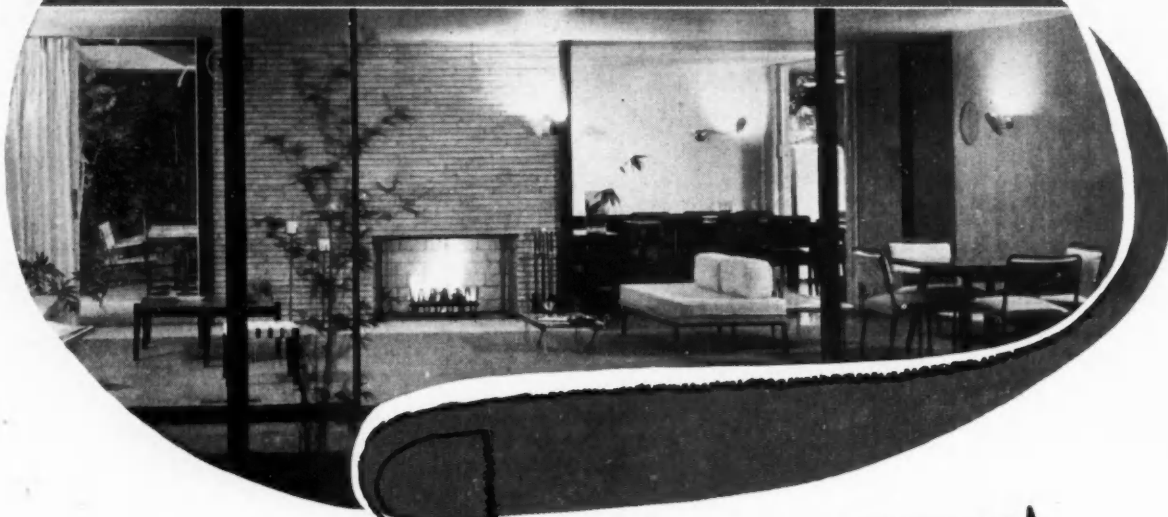
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CURRENTLY AVAILABLE PRODUCT LITERATURE AND INFORMATION

Editor's Note: This is a classified review of currently available manufacturers' literature and product information. To obtain a copy of any piece of literature or information regarding any product, list the number which precedes it on the coupon which appears below, giving your name, address, and occupation. Return the coupon to Arts & Architecture and your requests will be filled as rapidly as possible. Items preceded by a dot (•) indicate products which have been merit specified in the Case Study House Program.

APPLIANCES

• (979) Cabinet Sinks: Folder, data sheets Morton cabinet sinks; one-piece top die-formed metal finished with acid-resisting porcelain enamel; 42" to 66" widths, double or single sinks, drainboards, chrome fittings; cabinets heavy gauge furniture steel bonderized and enameled; exceptionally well designed, engineered, fabricated; merit specified CS-House 1950.—Nash-Kelvinator Corporation, 1620 East Seventh Street, Los Angeles 21, Calif.

• (426) Clocks: Information contemporary clocks by leading designers, including George Nelson; probably best solution to contemporary clock design.—Howard Miller Clock Company, Zeeland, Mich.

• (980) Electric Range: Folder, data sheets Kelvinator Automatic Cook Electric Ranges; 3-way automatic control for oven, Scotch Kettle, appliance outlet; finger-tip control all cooking operations, 7-heat surface units which tilt up for easy cleaning; "up-down" unit for Scotch Kettle or surface use; two-unit oven; grouped controls easy to read; recessed light for panel, work surface; will cook entire meal automatically; merit specified for CS-Houses 1949 and 1950.—Nash-Kelvinator Corporation, 1620 East Seventh Street, Los Angeles 21, Calif.

• (981) Electric Water Heater: Folder new Kelvinator Electric Water Heaters, round and table-top models; heavy gauge enameling steel tanks lined with two coats of porcelain; hydrostatically prestretched at high pressure before porcelaining; adjustable automatic thermostats; complete engineering, specification data; good contemporary design; merit specified CS-House 1950.—Nash-Kelvinator Corporation, 1620 East Seventh Street, Los Angeles 21, Calif.

• (982) Garbage Disposer: Folder Morton Electro-Drain automatic sanitary garbage disposer; 3-way control serves as operating switch, stopper for drain outlet, safety top for shredding compartment; shredder has full meal capacity and works forward or reverse; no vibration; easily installed, easily operated, safe clean, odorless; well engineered; merit specified for CS-House 1950.—Nash-Kelvinator Corporation, 1620 East Seventh Street, Los Angeles 21, Calif.

• (57a) Home Food Freezer: Folder, containing full data, photographs, specifications Revco Chill Chest home, farm food freezer; features chip-proof, rust-proof, easy-to-clean aluminum freezing wall; provides for quick freezing large quantity of food; frost free seal zone trims top edge of interior food storage compartment preventing frost build-up; feather-touch lid, simplified food storage arrangement; highly efficient, well

engineered, good design; 8, 15, 23 cubic foot capacities; merit specified CS-House 1950.—Revco, Inc., Deerfield, Mich.

• (956) Indoor Incinerator: Information Incinor unit for convenient disposal combustible refuse, wrappings, papers, garbage, trash; gas fired, unit is 35" high, 22" in diameter, weighs 130 pounds, has capacity of two bushels; heavy steel plate combustion chamber; AGC approved; excellent product, merit specified CS-House 1950.—Incinor Division, Bowser, Inc., Cairo, Ill.

• (365) Kitchen Appliances: Brochures, folders complete line Sunbeam Mixmasters, Wafflemasters, Ironmasters, Toasters, Shavemasters; recent changes in design well illustrated.—Sunbeam Corporation, Roosevelt Road and Central Avenue, Chicago 50, Ill.

• (984) Refrigerator: Folders, data sheets Kelvinator Moist-Master Refrigerators incorporating near-zero freezing area, moist cold area for usual daily foods, supermoist cold cold-mist zone for foods having high moisture content; two sets refrigerating coils, one surrounding freezing compartment, the other attached to back wall of freezing compartment; well designed, engineered; merit specified CS-Houses 1949 and 1950.—Nash-Kelvinator Corporation, 1620 East Seventh Street, Los Angeles 21, Calif.

(80a) Select-a-Range: Brochure remarkable Universal Select-a-Range; consists of three basic units permitting 25 variations; makes possible convenience-level cooking, larger work areas, more storage space, greater eye appeal, new versatility, complete flexibility; this data belongs in all files.—Landers, Frary & Clark, New Britain, Conn. A, D, B.

• (28a) Stainless Steel Kitchen Tools: Information, literature Ace stainless steel kitchen tools; good modern design, high quality workmanship, excellently weighted; made of polished stainless steel with heat-, stain-resistant ivory Catalin plastic handles drilled for convenient wall mounting; merit specified for CS-House 1950.—Ace Products Company, 12 South Twelfth Street, Philadelphia 7, Pa.

(99a) Water Coolers: File of information Sunroc water coolers; 17 basic models, 150 variations; custom models tailored to specific requirements; flush-wall mountings, stainless steel alcoves, remote units for multiple outlets, package set-ups for wall fountains; engineering service, efficiency surveys available; nation-wide service; data belongs in all files.—Sunroc Company, Glen Riddle, Pa.

ARCHITECTURAL PORCELAIN ENAMEL

(929) Architectural Porcelain Veneer: Brochure, well illustrated, detailed, on architectural porcelain veneer; glass-

hard surface impervious to weather; permanent, color fast, easy to handle, install; lends well to all design shapes; inexpensive; probably best source of information on new, sound product.—Architectural Division, Porcelain Enamel Publicity Bureau, P. O. Box 186 East Pasadena Station, Pasadena 8, Calif.

BARBECUE EQUIPMENT

• (977) Electric Barbecue Spit: Folder Rotir electric barbecue spit with seven 28" stainless steel Kabob skewers which revolve simultaneously over charcoal fire; has drawer action so unit slides in and out for easy handling; heavy angle-iron, gear head motor, gears run in oil; other models available; full information barbecue equipment, including prints on how to build in kitchen or den; one of best sources information; merit specified CS-House 1950.—The Rotir Company, 8668 Otis Street, South Gate, Calif.

CABINETS, COUNTER TOPS

(731) Cabinet Tops: Booklet requirements for building sink cabinet tops, table tops, other horizontal surfaces using Formica; covers tools, equipment, gluing, pressing, edging, finishing.—The Formica Company, Cincinnati 32, Ohio.

(30a) Formica Development: Information new Softglo solid color Formica laminated plastic panel; available in 14 colors covering all decorator tints based on consumer preference studies; samples available.—The Formica Company, 4633 Spring Grove Avenue, Cincinnati 32, Ohio.

• (921) Magnetic Latch: Folder ingenious magnetic cabinet latch using attraction of permanent horseshoe magnet to special steel plate; noiseless, simple, practical; particularly good in holding warped, sagging doors; this item is new and well worth investigation.—Laboratory Equipment Corporation, St. Joseph, Mich.

• (985) Steel Kitchen Cabinets: Folder, data sheets Morton Pantryettes, Base Cabinets; available in separate units, Pantryettes hang like pictures, cabinets move like furniture; Pantryettes have sliding glass doors; base cabinets have recessed knee, toe room; all units heavy-gauge furniture steel bonderized and enameled like refrigerators; best contemporary design, clean, sensible; merit specified for CS-House 1950.—Nash-Kelvinator Corporation, 1620 East Seventh Street, Los Angeles 21, Calif.

(103a) Utility and Sink Tops: Descriptive information Amicove Formica lam-

inate coved utility and sink tops; one-piece curved top-splashboard design; eliminates dirt collecting, water-seeping cracks; prefabricated to design, color specifications; merit specified CS-House 1950.—Associated Manufacturing Company, Pasadena 1, Calif.

DECORATIVE ACCESSORIES

(101a) Transparent Mirror: Full information on Mirropane; looks like mirror when room is brighter than space behind glass, is transparent when there is light behind; coated metallically, not mechanically; durable; particularly adaptable for commercial decoration, effective in sales rooms, exhibits to display merchandise.—Liberty Mirror Division, Libbey-Owens-Ford Glass Company, 9895 Nicholas Building, Toledo 3, Ohio.

ELECTRICAL EQUIPMENT

• (373) Ceiling Ventilating Fan: Brochure Blo-Fan electric ceiling-type residential ventilating fan; removes cooking odors, steam; nine-position switch; some models combined with recessed lights.—Pryne & Company, Inc., 140 North Towne Avenue, Pomona, Calif.

• (152) Door Chimes: Color folder Nu-Tone door chimes; wide range styles, including clock chimes.—NuTone, Inc., Madison and Red Bank Roads, Cincinnati 27, Ohio. A, D, DR, B, AS, ID, PB, C.

(96a) Cellular Steel Sub-Floors: Brochure, full specification data Robertson Q-Floor cellular steel sub-floors; welded to steel frame immediately on erection, providing working platform, storage space; electrical outlets, partitions can be located after tenants move in; light weight, strong; arrive precut ready to install; greatly reduce construction cost in multi-floor major construction; literature well worth study, file space. H. H. Robertson Company, 2450 Farmers Bank Building, Pittsburgh 22, Penna.

(402) Electric Planning: Brochure electricity in house plans; check lists, suggestions for all types of rooms, typical floor plans, wiring data available only in Northern California.—Northern California Electrical Bureau, 1355 Market Street, San Francisco, Calif.

• (922) Safety Electric Receptacles: Literature No-Shok Safety Duplex Electric Receptacles; built-in rotary cap automatically closes outlet when not in use; protects children, reduces fire hazard; merit specified for use in all Case Study Houses.—Bell Electric Company, 1844 West Twenty-first Street, Chicago 8, Ill.

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FABRICS

(986) Artists' Concepts: Exceptionally well prepared and illustrated 24-page brochure showing work of Estelle and Erwine Laverne, Alvine Lustig, Ray Komai, Zahara Schatz, Juliet and Gyorgy Kepkes, and Alexander Calder in fabrics and wall papers, and of William Katavolos, Douglas Kelley and Ross Littell in furniture design and ceramics; artists' concepts uninhibited by "what the public will buy" approach; this brochure belongs in all files.—Laverne Originals, 225 Fifth Avenue, New York 10, N. Y.

(79a) Bamboo Drapery Materials: Information, samples Higo inside core bamboo drapery material; imported from Japan; natural or matched to color samples; also fine narrow outside peel in deep natural; comes taped with riveted-in hooks ready to hang; good product, merits consideration.—Rattan Stylists, 1145½ North Las Palmas Street, Los Angeles, Calif.

(97a) California Fabrics: Information line of California fabrics selected for 1950 "Good Design" exhibition Chicago Merchandise Mart, Detroit Institute of Art's show "For Modern Living", A. I. D. exhibits sponsored by Los Angeles County Museum and Taft Museum, etc., "Design for Use, U.S.A." now being assembled by Museum of Modern Art for exhibit principal cities in Europe and Great Britain, merit specified for CSHouse 1950; information available to architects, designers, interior decorators.—McKay, Davis & McLane, 210 East Olympic Boulevard, Los Angeles, Calif.

(955) Contemporary Fabrics: Information one of best lines contemporary fabrics, including hand prints and correlated solids for immediate delivery;

Textura by Testa, consisting of small scale patterns creating textures rather than designs; reasonably priced; definitely deserves close appraisal.—Angelo Testa & Company, 49 East Ontario Street, Chicago 11, Ill.

• (987) Reed Fabric Drapes: Information Sun Reed fabric drapes, shades; imported from Southwest Germany, made from selected hearts of Black Forest fir; loomed from slender reeds 36" to 136" long into rolls of same width and up to 120" feet long with 11 reeds to the inch; reeds straight, uniform, without nodes or breaks; stitched solid in 1" or 2" widths at top with recurring stitches ¾" across width of material; can be cut at any point without additional bindings; hangs in graceful fold; merit specified for CSHouse 1950.—Decorium, Inc., 420 Market Street, San Francisco, Calif.

(988) Silks: Information Scalambre silk fabrics; wide range patterns, designs, colors; one of best sources of information.—Scalambre Silks, Inc., 598 Madison Avenue, New York, N. Y.

FLOOR COVERINGS

(89a) Carpet Strip, Tackless: Full color brochure detailing Smoothedge tackless carpet strip: Works on curtain stretcher principle; eliminates tack indentations, uneven installations.—The Roberts Company, 1536 North Indiana Street, Los Angeles 63, Calif.

(989) Custom Rugs: Illustrated brochure custom-made one-of-a-kind rugs and carpets; hand-made to special order to match wallpaper, draperies, upholstery, accessories; seamless carpets in any width, length, texture, pattern, color; inexpensive, fast service; good service, well worth investigation.—Rugcrafters, Inc., 143 Madison Avenue, New York 16, N. Y.

• (7a) Rubberized Waffled Rug Cushion: Brochure, folders Allen Rubber-Loc Rubberized Waffled Rug Cushion for all types of contract installations; pure rubber, durable fibers; non-slip, provides comfortable walking, preserves rugs, carpets.—Allen Industries, Inc., Leland and G. T. R. R., Detroit 7, Mich.

• (961) Rug Cushion: Leaflet on Spon-gex sponge rubber rug cushion; greatly increases carpet life, provides luxurious comfort underfoot, creates no dust or lint, easily vacuumed or damp-wiped, has no dirt catching crevices, moth and vermin-proof, never mats down, made of natural rubber, long lasting.—The Sponge Rubber Products Company, 335 Derby Place, Shelton, Conn.

• (309) Rugs: Catalog, brochures probably best known line contemporary rugs, carpets; wide range colors, fabrics, patterns; features plain colors.—Klearflax Linen Looms, Inc., Sixty-third Street at Grand Avenue, Duluth, Minn.

• (990) Vinyl-Cork Tile: Brochure with color chart on Dodge Vinyl-Cork Tile; combines advantages of cork with toughness of vinyl surface; bright, permanent colors, including several remarkably good plain colors; resilient, quiet, safe to walk on, long wearing; good insulating, sound deadening qualities; resistant to fire; requires no waxing; cleans with soap and water; inks, grease, acid, mild alkalis do not mar; merit specified for CSHouse 1950.—Dodge Cork Company, Inc., Lancaster, Pa.

• (62a) Woven Cut-Pile Rugs: Full color literature Wunda Weave loom woven cut-pile cotton carpets, rugs; tough, durable cotton yarns pre-dyed for color penetration, evenness of tone;

pile loom woven through back and double locked for durability; wash without fading, matting; clean with any vacuum; wide range good plain colors; available by square foot or in fringed or unfringed standard sizes; merit specified for use CSHouse 1950.—Belrug Mills, Inc., Greenville, S. C.

FURNITURE

(104a) Contemporary Collections: Information one of most complete, articulate, collections contemporary items; includes fabrics by Salvador Dali, George Nelson, Ray Eames, Edward Wormley, Abel Sorenson, Bernard Rudofsky, and Freda Diamond; lamps by Paul McCobb, Arno Scheiding, David Wurster; furniture by Hosken; accessories by Ben Siebel, Higgins; dinnerware by Russel Wright; clocks by George Nelson.—Richards Morgenthau Company, 225 Fifth Avenue, New York 10, N. Y.

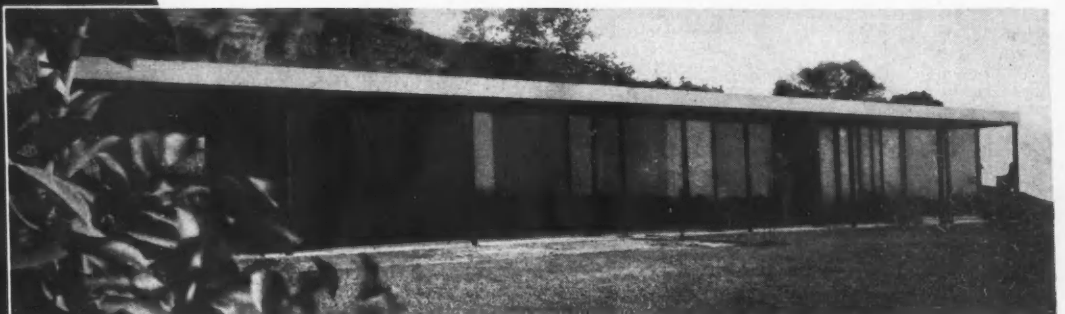
• (923) Contemporary Furniture: Brochure, folders remarkably well designed line commercial contemporary furniture; features strong construction; clean, simple lines; selected pieces merit specified for CSHouse 1950.—Sterling Furniture, Inc., 1611 West Cortland Street, Chicago 22, Illinois.

(85a) Contemporary Furniture, Day-bed: Information new retail outlet good lines contemporary furniture, accessories; includes exceptionally well designed Felmore day bed; seat pulls forward providing generous size single bed; 4½" thick foam rubber seat, fully upholstered reversible seat cushion, permanent deep coil spring back; frame available in walnut, oak, ash, black; legs aluminum or black steel; reasonably priced, shipped anywhere in



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INTERIOR hardwood panels: General's Flex Super Wax.



country; this is remarkably good piece, deserves close attention.—Felmore Associates, 15221 Sunset Boulevard, Pacific Palisades, Los Angeles, Calif.

(949) Contemporary Tables: Information contemporary tables designed by Joseph Carreiro; won honorable mention 1949 Furniture Design Competition of AID; clean, well fabricated, worth close investigation.—Pine & Baker, 28 Otis Street, Cambridge 41, Mass.

(975) Furniture in Kit Form: Information well designed contemporary string, tape chairs in unfinished knocked-down kits ready for assembly; also tables; available by mail order at very reasonable prices; well worth investigation.—Calfab Furniture Company, Post Office Box 215, San Gabriel, Calif.

• (316) Furniture: Information top lines contemporary furniture designed by Eames, Naguchi, Nelson.—Herman Miller Furniture Company, Zeeland, Mich.

562) Furniture, Retail: Information good source best lines contemporary furniture; designs by Eames, Saarinen, Martine, others; full interior design service; also fabrics, accessories.—Armin Richter, 7661 Girard Avenue, La Jolla, Calif.

(584) Furniture, Retail: Information good source contemporary furniture, retail and trade; designs by Rison, Functional, Eames, Knoll, Nelson, Sebring, Glenn, Dunbar; also Versen. Nessen lamps; specializes on service to architects, decorators.—Carroll Sagar & Associates, 7418 Beverly Boulevard, Los Angeles 36, Calif.

• (314) Furniture, Retail: Information top retail source best lines contemporary lamps, accessories, fabrics; designs by Eames, Aalto, Rhode, Naguchi, Nelson; complete decorative service.—

Frank Brothers, 2400 American Avenue, Long Beach, Calif.

• (86a) Household Utility Chairs, Tables: Color folders describing Cosco household utility chairs, tables; line includes posture back kitchen work chair, high chair, step stools, tables; sturdy, clean design, good colors; tubular steel construction with all edges rounded or turned under; chrome or enameled legs; seats washable, stain-resistant plastic; highly practical items; merit specified for CSHouse 1950.—Hamilton Manufacturing Company, Columbus, Ind.

(6a) Modern Office Furniture: Information one of West's most complete lines office, reception room furniture; modern desks, chairs, tables, divans, matching accessories in woods, metals; wide range competitive prices on commercial, custom pieces; professional, trade discounts.—United Desk Company, Twelfth and Olive Streets, Los Angeles, Calif.

• (962) Prize-Winning Contemporary: Full information case goods designed by Robin Day and Clive Latimer which won first prize in the Museum of Modern Art International Competition for Low-Cost Furniture Design; standard adaptation by Edmond J. Spence, Inc.; fresh, clean, well engineered; merit specified for CSHouse 1950.—Johnson-Carper Furniture Company, Inc., Roanoke 6, Va.

(15a) Swedish Modern: Information clean, well designed line of Swedish modern furniture; one of best sources.—Swedish Modern, Inc., 675 Fifth Avenue, New York 22, N. Y.

(992) Wrought Iron Furniture: Complete color catalog showing settings Woodard Upholstered wrought iron furniture; clean designs, well made; chairs, tables, lounges; Parkerized to

prevent rust; one of best lines, well worth consideration; wholesale showroom open to trade, corner Beverly and Robertson Boulevards, Los Angeles.—Lee L. Woodard Sons, Owosso, Mich.

HARDWARE

• (16a) Contemporary Locksets: Full color contemporary Kwikset pin-tumbler, cylindrical locksets; clean design, simple operation, precision engineered, rugged construction; unique cam action locking device provides positive knob locking; half-round spindle reduces number working parts; hand-finished in satin, polished chrome, brass, satin bronze; merit specified for CSHouse 1950.—Kwikset Locks, Inc., Anaheim, Calif.

HEATING & AIR CONDITIONING

• (798) Boilers, Burners: Brochure, information six sizes vertical tube-type boilers, compact interchangeable oil, gas burners; full specifications; detailed, well illustrated descriptions.—The Aldrich Company, 125 Williams Street, Wyoming, Ill.

(542) Furnaces: Brochures, folders, data Payne forced air heating units, including Panelair Forced Air Wall heater, occupying floor area of only 29- $\frac{3}{8}$ "x9 $\frac{3}{8}$ "; latter draws air from ceiling, discharges near floor to one or more rooms; two speed fan.—Affiliated Gas Equipment, Inc., 801 Royal Oaks Avenue, Monrovia, Calif.

(994) Heating Facts: Remarkably well prepared 20-page question-and-answer brochure "How to Select Your Heating System" featuring Lennox heating equipment, now available; practical, readable information by world's largest manufacturers; should be in all files.—Dept. AA-5, The Lennox Furnace Company, 974 South Fair Oaks Avenue, Pasadena, Calif.

• (827) Kitchen Ventilating Fans: Well illustrated 4-page folder featuring new NuTone kitchen ventilating fans; wall, ceiling types; more CFM than competitive models in same price range; only screw driver needed to install; quickly removable grille, lever switch, motor assembly rubber mounted; well designed, engineered; merit specified for CSHouse 1950.—NuTone, Inc., Madison and Red Bank Roads, Cincinnati 27, Ohio.

• (72a) Portable Thermostat: Information new E-C portable thermostat for use with any portable electric heater rated up to 15 amperes, 110/125 VAC; plugs in any outlet, heater plugs into adapter; maintains any desired temperature within one-half degree Fahrenheit; no special wiring; ideal for special heat purposes in living quarters, nursery, office, sickroom, bathroom, greenhouse; UL approved, inexpensive, practical; merit specified for CSHouse 1950.—Electric Controls, Inc., Swan Island, Portland 18, Ore.

• (907) Quick Heating: Comprehensive 12-page catalog featuring Markel Heetaire electrical space heaters; wall-attachable, wall-recessed, portable; photographs, technical data, non-technical installation data; good buyer's guide.—Markel Electrical Products, Inc., Buffalo 3, N. Y.

INDOOR PLANTING

(900) Indoor Plants: Brochure "Foliage Plants for All Occasions"; well illustrated; professional discounts to architects, designers, decorators; nation's largest wholesale growers of decorative plants.—Roy F. Wilcox & Company, Box 240, Montebello, Calif.

INSULATION AND ROOFING

• (995) Aluma-Life Roofing: Folders, specification data light-weight Aluma-Life roofing; uses aluminum foil, 99.4

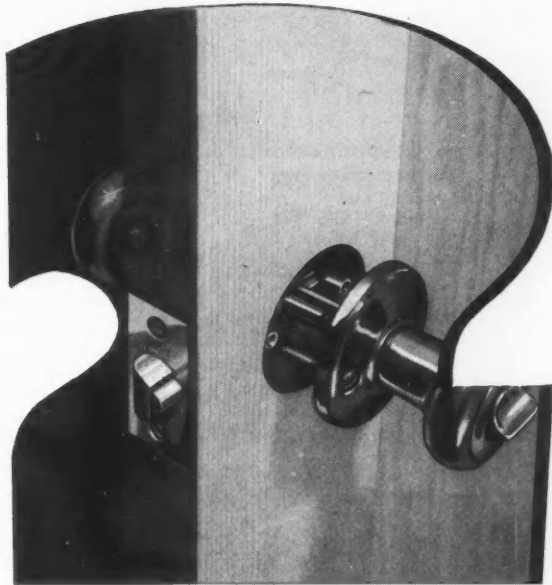


horizontal sliding window walls in the 1950 case study house by **STEELBILT, INC.** 4801 e. washington, los angeles, calif.



Kwikset
LOCKSETS

"400" LINE

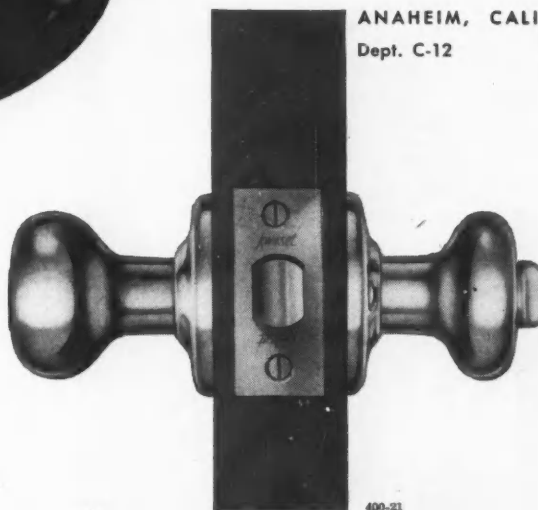


With America's number 1 economy lockset there are only 2 holes to bore . . . only 3 units to slip into place and it's installed—that fast! Here are other Kwikset "400" Line features: Rugged precision construction; durable high-quality materials; 5-pin-tumbler security; low unit cost; simplified, graceful beauty in lustrous, lifetime finishes . . . truly America's number-one economy lockset. Preferred by builders, contractors, jobbers, dealers, architects and homeowners . . . write for your copy of our colorful catalog featuring Kwikset's "400" Line and the new Kwikset "600" Line.

Kwikset Sales and Service Company

ANAHEIM, CALIFORNIA
Dept. C-12

IT'S INSTALLED!



400-21

Nutone Door Chimes

Get Rid of - NOISY BELLS

Plan your new homes to include the warm, peaceful tones of a **NUTONE DOOR CHIME**. Like the illustrated "Century", . . . a blonde mahogany Clock and Chime with 8 Westminster notes . . . priced at \$69.95. One of 14 **NUTONE CHIME** models from \$3.95 to \$69.95.



K-48 "CENTURY"
BLONDE MAHOGANY
CLOCK and CHIME



Nutone Ventilating fans Get Rid of - KITCHEN SMELLS

Specify fresh air in the kitchen or bathroom with a **NUTONE CEILING VENTILATING FAN**. Like the 8" model shown here . . . with mirror-finish stainless steel grille, easily removed by single thumbscrew for cleaning. Lists at \$24.00.

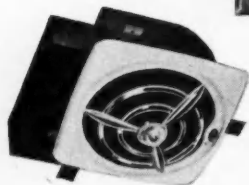


8" CEILING FAN

3-Speed Wall Switch (FS-595) may be used with either 8" or 10" ceiling fan.



Illustrated here is the 10" model . . . with removable chrome grille and white baked enamel ceiling plate. List \$33.50. Also available with chrome ceiling plate at slight additional cost. NSF-10 mounts either in ceiling — or on inner side wall.



10" CEILING FAN

NUTONE

TRADE MARK

write for
complete
literature

NUTONE INCORPORATED
919 E. 31st St. Los Angeles 11

per cent pure, between cotton gum base layers with a coating of marble or granite chips of selected colors; rated "A" by National Board of Fire Underwriters, approved by FHA; hurricane specifications; insulation value equals 2" of mineral wool; particularly good for modern design; merit specified for use on CSHouse 1950.—Aluminum Building Products, Inc., Route 1, Atlantic Boulevard, Jacksonville 7, Fla.

(33a) Flashing Service: Brochures Revere-Keystone Interlocking Thru-Wall Flashing, Revere-Simplex Reglet System for Flashing Spandrel Beams, and Master Specifications for Copper Roofing and Sheet Metal Work; these brochures, comprising one of best sources, belong in all files.—Revere Copper and Brass Incorporated, 230 Park Avenue, New York 17, N. Y.

• (95) Roof Specifications: Information packed 120-page manual built-up roof specifications featuring P-F built-up roofs; answers any reasonable roofing problem with graphs, sketches, technical data.—Pioneer-Flintkote Company, 5500 South Alameda Street, Los Angeles, Calif.

LANDSCAPING

• (63a) Plants, Landscaping, Nursery Products: Full color brochure most complete line of plants, including rare, trees, nursery products in Southern California; fully qualified landscaping service, consultation both in field and in nursery; firm chosen to landscape six CSHouses, including current Eames-Saarin CSHouse; best source of information.—Evans & Reeves Nurseries, 255 South Barrington Avenue, Los Angeles, Calif.

LIGHTING EQUIPMENT

• (34a) Accent and Display Lighting: Brochure excellently designed contemporary Amplex "Adapt-a-Unit" Swivlite fixtures; clean shapes, smart appearance, remarkable flexibility, ease of handling; complete interchangeability of all units, models for every type of dramatic lighting effects; includes recessed units, color equipment; information on this equipment belongs in all files.—Amplex Corporation, 111 Water Street, Brooklyn 1, New York.

• (734) Architectural Lighting: Booklet Gotham Contemporary Architectural Lighting featuring pendant, recessed light-troughs; illustrates flat, curved, diffusing, louvered lenses; residential, commercial styles; specifications.—Gotham Lighting Corporation, 548 West Twenty-second Street, New York 11, N. Y.

• (909) Architectural Lighting: Exceptionally well prepared 36-page catalogue architectural lighting by Century for stores, display rooms, show windows, restaurants, museums, churches, auditoriums, fairs, exhibits, hotels, night clubs, terminals; features optical units, downlights, decorative units, reflector units, fluorescent units, spots, floods, strips, special signs, color media, dimmers, lamps, controls; full data, including prices; worth study, file space.—Century Lighting, Inc., 419 West Fifty-fifth Street, New York 19, New York.

(964) Bank, Office Lighting: Brochure planned lighting for banks, office; covers recent advances use standard lighting equipment for architectural, illuminating results and influences properly maintained foot-candle levels to improve efficiency, increase working accuracy, add visual comfort; data costs, installation, maintenance; well illustrated; one of best sources information on subject.—Pittsburgh Reflector Company, 452 Oliver Building, Pittsburgh 22, Pa.

• (965) Contemporary Fixtures: Catalog, data good line contemporary fixtures, including complete selection recessed surface mounted lense, downlights incorporating Corning wide angle Pyrex lenses; recessed, semi-recessed, surface-mounted units utilizing reflector lamps; modern chandeliers for widely diffused, even illumination; selected units merit specified for CSHouse 1950.—Ledlin Lighting, Inc., 49 Elizabeth Street, New York 13, N. Y.

(71a) Contemporary Lamps: Information good line of contemporary lamps designed by Greta Magnusson Grossman; bullets, clamshells, combinations; table and floor models; available in 10 colors; merit specified for use in CSHouse 1950.—Ralph O. Smith Manufacturing Company, 1750 North Evergreen Street, Burbank, Calif.

(825) Contemporary Lighting Fixtures: Brochure illustrating complete selection architectural lighting fixtures for every purpose.—General Lighting Company, 8336 West Third Street, Los Angeles 48, California.

(782) Fluorescent Luminaries: New two-color catalog on Sunbeam Fluorescent Luminaries; clear, concise, inclusive; tables of specifications; a very handy reference.—Sunbeam Lighting Company, 777 East Fourteenth Place, Los Angeles 21, Calif.

• (911) Glareless Lamps: Brochure glareless Lam Lamp, contemporary design, which provides well diffused light which can be directed where needed; lacquered parchment diffuser snaps inside rim of shade; birch base, rod and goose-neck of lacquered brush brass; laminated natural fabric and parchment shade; inexpensive.—The Lam Workshop, 63-A Summer Street, Somerville 43, Mass.

• (60a) Lamps, Lampshades: New Catalog showing more than 70 modern and rattan lamps and occasional pieces; features Mobile table and floor lamps merit specified for CSHouse 1950; also features Fantasia, 1949 AID lighting award winner designed by George Farkas; belongs in all files.—Decora Designs, 1853 West Flagler Street, Miami, Fla.

• (375) Lighting Fixtures: Brochures, bulletins Prylites, complete line recessed lighting fixtures, including specialties; multi-colored dining room lights, automatic closet lights; adjustable spots; full technical data, charts, prices.—Pryne & Company, Inc., 140 North Towne Avenue, Pomona, Calif.

• (70a) Portable Ball Table Lamp: Information portable table lamp with 16" brass stem set in brass ball in base; concealed mechanism affords complete universal movement; swivel at top allows spun aluminum housing to rotate in all directions; plastic switch knob turns housing; leaf green, soft white, pewter grey, cherry red, lemon peel baked enamel, or brushed brass finish; designed by Harry Gitlin; merit specified for CSHouse 1950.—Middletown Manufacturing Company, Post Office Box 3440, Middletown, N. Y.

(36a) Slimline Fluorescent: Illumination data, specifications new Collegiate Slimline Fluorescent fixtures; designed for economical, efficient operation in commercial, institutional installations; steps up light levels with Duraglo white synthetic enamel finish; single-pin instant starting lamp, no starter needed; piano hinge assembly permits rapid lamp changes; well designed, soundly engineered; overall length 96 3/4", width

13½"; pendant or pedestal-type mounting.—Smoot-Holman Company, Inglewood, Calif.

(910) Theatrical Lighting: Smartly designed 48-page catalogue showing best in contemporary theater lighting for stage, exhibits, window displays, pageants, fashion shows, dance halls, cabarets, night clubs and fairs by Century; lights, special equipment, control equipment, accessories; one of most complete workbooks published, completely illustrated and with prices; this is a must.—Century Lighting, Inc., 419 West Fifty-fifth Street, New York 19, New York.

MISCELLANEOUS

(95a) Folding Bleachers: Information, including typical floor plan, two-level seating with Universal Folding Bleachers; can increase seating capacity to 30 per cent; initial cost about 50 per cent built-in seating; full data, photographs, diagrams; undoubtedly best source information on subject.—Universal Bleacher Company, 606 South Neil Street, Champaign, Ill.

(100a) Inventors: The usual first step is to have a search of the U. S. Patents conducted, so I can report on patentability. Write, without obligation, Patrick D. Beavers, Registered Patent Atty., 1015 Columbian Bldg., Washington 1, D. C.

(360) Telephones: Information for architects, builders on telephone installations, including built-in data.—P. E. Dvorsky, Pacific Telephone & Telegraph Company, 740 South Olive Street, Los Angeles 55, Calif.

MOVABLE STEEL WALLS

(917) Movable Metal Walls: Catalog Mills Movable Metal Walls; practical workbook for architects, engineers, contractors on problems in flexible division of interior space; emphasizes

advantages movable walls; fully illustrated, complete detailed construction drawings, specification data; probably best source of information this subject.

—The Mills Company, 975 Wayside Road, Cleveland 10, Ohio.

(102a) Movable Steel Interiors: Illustrated Catalog giving descriptions, full details Hauserman Movable Steel Interiors, consisting of partitions, wall lining, railings; baked-on finish won't chip, crack, warp, scale, eliminating patching, repainting; over 500 colors, wood grain finished; rigid construction; excellent sound control; incombustible materials; ease of servicing utilities; ease of adding wires and outlets; installed and serviced by Hauserman nation-wide organization; particularly adaptable to commercial, industrial buildings, schools, colleges, institutions, offices.—The E. F. Hauserman Co., 6903 Grant Ave., Cleveland 5, Ohio.

PAINTS, SURFACE TREATMENTS

• (925) Portland Cement Paint: Folder L & S Portland Cement paint merit specified for use CSHouse 1950; for concrete, stucco, masonry, new galvanized iron, other surfaces; long wearing, won't absorb moisture, fire retardant; easy to apply with brush, spray; used for 30 years.—General Paint Corporation, 2627 Army Street, San Francisco, Calif.

• (924) Sash and Trim Colors: Folder strong, durable sash and trim colors ground in treated oils; pure, light-fast pigments combined with specially formulated synthetics; won't check, crack, withstands discoloration, retains gloss, flows easily but won't run, sag; good hiding capacity; worth investigation.—General Paint Corporation, 2627 Army Street, San Francisco, Calif.

• (938) Paint Book: New 47-page paint book featuring General Paints: full architects' specifications, more than 200 color samples, complete catalog of finishes; full descriptions paints, enamels, varnishes, lacquers, etc.; invaluable information on finishing all surfaces, including plaster, hardwood, close-grained woods; this is a must for all files.—General Paint Corporation, 2627 Army Street, San Francisco 19, Calif.

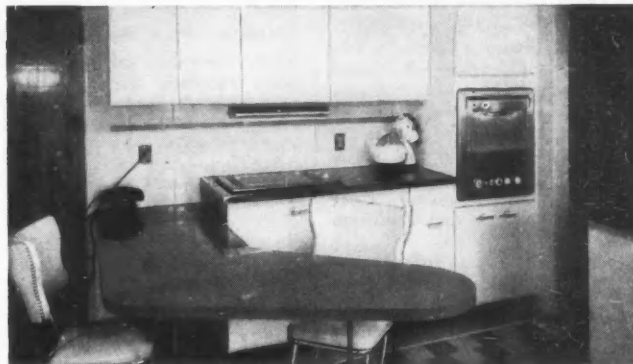
PANELS AND WALL TREATMENTS

• (902) Building Board: Brochures, folders Carco Wallboard, which is fire resistant, water resistant, termite proof, low in cost, highly insulating, non-warping, easy to work, strong, covered with one paint coat, finished on both sides, semi-hard, and uniform; 4'x8' sheets ¼" in thickness; merits close attention.—L. J. Carr Company, Post Office Box 1282, Sacramento, Calif.

• (903) Decorative Panels: Brochure full-color on Parkwood Decorative, laminated plastic panels using genuine wood veneers retaining all natural wood luster; ideal for table or counter tops, wall panels; standard and cigarette-proof grades; 24"x30" to 36"x96"; interesting product meriting close appraisal.—Parkwood Corporation, 33 Water Street, Wakefield, Mass.

(970) Douglas Fir Plywood: Basic 1950 catalog giving full data Douglas Fir Plywood and its uses; delineates grades, features construction uses, physical properties, highlights of utility; tables on nail bearing, acoustics, bending, rigidity, insulation, condensation; full specification data; undoubtedly best source of information, belongs in all files.—Douglas Fir Plywood Association, Tacoma Building, Tacoma 2, Wash.

• (585) Etchwood Panels: Literature Etchwood, a "3-dimensional plywood" for paneling, furniture, display backgrounds; soft grain burnished away leaving hardwood surface in natural



Modern kitchen styled by George Flynn, Worcester; work surfaces by Ryan Mfg. Co., Palmer, Mass.

Home Kitchen or Cafeteria PARKWOOD *Decorative* TOPS ANYTHING..



Employee's cafeteria in the new John Hancock Building in Boston, New England's tallest office building.

In an ultra-modern home kitchen or a huge employee's dining room — architects and designers choose Parkwood Decorative for work surfaces and table tops... for "tops" in beauty and utility.

For range of color, for sparkling, exclusive modern designs, for enduring beauty protected by non-glare, long-wearing quality surface, specify

PARKWOOD *Decorative*

for Beauty that is not "skin-deep": a wide range of colors and designs (including precious wood veneers in Parkwood Genuwood).

for Duty under all circumstances: the tough, laminated plastic surface of Parkwood will wear indefinitely, is virtually impervious to alcohol, cigarette burns, common alkalis and acids.

Write for our new Kodachrome Brochure or see our insert in Sweets File No. 14a. Par.

Parkwood Corporation
31 Water St., Wakefield, Massachusetts

Specify
KENNEDY
Famous Finnish Birch
FLUSH DOORS

✓ Horizontal grain Finnish Birch hardwood panels—the wood of character—for distinctive beauty.

✓ They stay Flush—rails and stiles made of minimum 2½ inch width kiln-dried Norway Pine.

✓ Be sure of the best. Specify Kennedy Famous Finnish Birch Flush Doors.

J. G. KENNEDY
LUMBER CO.

HENRY BLDG., SEATTLE 1, WASH.

grain-textured surface; costs less than decorative hardwood plywood; entire new product, merits close consideration. — Davidson Plywood & Lumber Company, 3136 East Washington Boulevard, Los Angeles, Calif.

• (796) Hard Board Panels: Brochure, data, sample new controlled process hard board for walls, ceilings, partitions, shelves, furniture, cabinets; smooth surface, exceptionally resistant to abrasions, cracking, chipping, splintering, denting, breaking; can be installed with ordinary tools. — Alport Associates, 620 Equitable Building, Portland 4, Ore.

(997) Metal Wall Tile: Information Crown Steel Wall Tile; will not rust, chip, crack, craze, peel; lightweight, does not require heavy substructure; wide color range, available in stainless steel; a surety bond supplied for each installation; product warrants close appraisal. — Ohio Can & Crown Company, Massillon, Ohio.

(998) Plastic Wall Tile: Full color folder Pittsburgh Interlock Plastic Wall Tile, including chart of 16 plain and barbeized colors; made of polystyrene, does not contain or absorb moisture; lightweight, can be installed on any straight structurally sound wall or ceiling area; self-aligning, each tile locked in place, excellent product, well worth consideration. — Jones & Brown, Inc., 439 Sixth Avenue, Pittsburgh 19, Pa.

• (951) Translucent Corrugated Panels: Full-color brochure Alsynite translucent corrugated glass fiber laminated panels which cuts, punches with common tools and adheres with translucent mastic; wide range pastel colors; light weight, will bend, fire-resistant, acid resistant; 2 3/8" and 1 1/4" corrugations, 26" to 40" wide and 8' to 10' long;

remarkable decorative product, indoor and outdoor uses; merit specified for CSHouse 1950. — O'Morrow Corporation, 4509 Firestone Boulevard, South Gate, Calif.

PLUMBING FIXTURES, ACCESSORIES

(826) Bathroom cabinets: Folder bathroom cabinets, one piece drawn steel bodies, bonderized after forming; also chrome bath accessories and wall mirrors. — F. H. Lawson Company, Cincinnati, Ohio.

• (952) Shatterproof Shower Doors: Folder new Ripple-Lite shatterproof shower doors; all sizes, types shower doors, tub enclosures; polished aluminum frames, simply designed, Alsynite Fiberglas laminate panels; major savings due to lighter weight than comparable products and complete absence of replacement costs; good products, merit specified for CSHouse 1950. — O'Morrow Corporation, 4509 Firestone Boulevard, South Gate, Calif.

(90a) Shower Doors, Tub Enclosures: Well prepared two-color brochure American Maid shower doors, tub enclosures; mirror-polished aluminum frames, non-corrosive throughout; watertight glass, pressure set in neoprene; anti-drip channel and squeegee; continuous piano hinges; highest grade glass; one of best lines, good contemporary design, good workmanship; merit specified CSHouse Program. — American Shower Door Company, Inc., 1028 North La Brea Avenue, Los Angeles 38, Calif.

• (953) Stainless Steel Shower Floor: Information Permafix one-piece stainless steel shower floors; leakproof, skidproof, permanent, sanitary, easily installed; heavy deep-drawn stainless steel, underside coated with sound dead-

ening asphalt rubber emulsion; costs less than tile; this is sensible product, merit specified for CSHouse 1950. — The O'Morrow Corporation, 4509 Firestone Boulevard, South Gate, Calif.

(55) Water Heaters, Electric: Brochure, data electric water heaters; good design. — Bauer Manufacturing Company, 3121 W. El Segundo Boulevard, Hawthorne, California.

RADIOS

• (27a) Custom Radio-Phonographs: Information Gateway To Music custom radio-phonograph installations; top quality at reasonable cost; wide variety custom-built tuners, AM-FM, amplifiers, record changers including three-speed changers which play consecutively both sides all types of records; television, magnetic recorders, other optionals; cabinets also available; five-year parts, labor warranty; merit specified for CSHouse 1950. — Gateway to Music, 3089 Wilshire Boulevard, Los Angeles 5, Calif.

• (948) Record Changer: Literature, data new Markel 3-speed Playmaster, only complete 3-speed changer that automatically plays all speeds and all sizes of records and automatically plays both sides of 10" and 12" records continuously in sequence; handles 12 12" 33-1/3 records for total of 9 hours playing time; remarkably well engineered; this item must for all interested in sound equipment. — Markel Electric Products, Inc., 145 Seneca Street, Buffalo, N. Y.

SASH, DOORS AND WINDOWS

(522) Awning Windows: Brochure Gate City Awning Windows for homes, offices, apartments, hotels; controlled by worm and gear drive operating two sets of raising mechanisms distributing raising force to both sides of sash;

standard and special sizes; contemporary design. — Gate City Sash & Door Company, 15 Southwest Third Avenue, Fort Lauderdale, Fla.

(356) Doors, Combination Screen-Sash: Brochure Hollywood Junior combination screen-metal sash doors; provides ventilating screen door, sash door, permanent outside door all in one. — West Coast Screen Company, 1127 East Sixty-third Street, Los Angeles, Calif. (in 11 western states only).

(151) Folding Doors: Idea-packed 12-page brochure Modern-fold doors; accordion-type folding walls, top hung, no floor track; metal frame with leatherette cover; good contemporary design accessory. — New Castle Products, New Castle, Ind.

• (901) Hollow Core Flush Door: Brochure Paine Rezo hollow core flush door featuring interlocking air-cell grid core combining the strength of cross-banded plywood with lightness in weight; accurately mortised and framed together, and overlaid with matched resin-glued plywood panels; one of best products in field. — L. J. Carr and Company, Post Office Box 1282, Sacramento, Calif.

• (930) Metal Window, Door Casings: Folder Milcor Steel window, door casings; simple, clean, good for contemporary houses; solid or expansion wings; all styles straight, uniform, permitting good mitres at corners, neat, invisible union with plaster surfaces. — Inland Steel Products Company, Box 393, Milwaukee 1, Wis.

• (927) Rubber Weatherstripping: Brochure, folders Bridgeport Inner-Seal Weatherstripping; spring wire, rubber construction; remarkable wearing qualities, easy to install; waterproof, won't stain sills, resilient, inexpensive; a re-

merit specified



Sunbeam TOASTER



Sunbeam COFFEEMASTER

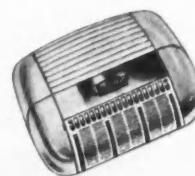
Sunbeam MIXMASTER



Sunbeam IRONMASTER



Sunbeam WAFFLE BAKER



Sunbeam SHAVEMASTER

Made and guaranteed by SUNBEAM CORPORATION (Formerly Chicago Flexible Shaft Co.)
5600 W. Roosevelt Rd., Dept. 140, Chicago, Canada Factory, 321 Weston Rd. So., Toronto. Over Half a Century Making Quality Products

markably well engineered product merit specified for CSHouse 1950.—Bridgeport Fabrics, Inc., 165 Holland Avenue, Bridgeport 1, Conn.

(38a) Store Fronts: Information Natcor Store Fronts; fully extruded aluminized aluminum mouldings and entrances; narrow stile doors and jambs; sturdy, modern; specification data and engineering aid available. — Natcor Store Fronts, Taunton, Mass.

• (550) Windows, Horizontally Sliding: Folder Steelbilt horizontally sliding windows, doors; wide range stock sizes adaptable to contemporary design; narrow mullions, muntions; outside screens. Steelbilt Inc., 4801 E. Washington, Los Angeles, Calif.

SPECIALTIES

• (1a) Door Lookout: Information new B-Safe wide angle door lookout; glass optical system encased in slender cylinder of lock metal with silent-operating eyepiece shutter; wide angle lens system permits viewer to inspect those outside in full figure, but visitors cannot see in; easily installed wood or metal doors up to 2" thickness; tamperproof, well designed; merit specified for CSHouse 1950.—Danca Products Corporation, 52 Broadway, New York 4, N. Y.

(21a) Folding Stairway: Information EZ-Way Folding Stairway; light pull on cord brings stairway through trap door; light push sends it back up; brings more usable space to homes, cottages, garages; well conceived product meriting consideration.—EZ-Way Sales, Inc., Post Office Box 300, St. Paul Park, Minnesota.

(937) Magnetic Tape Recorder: Brochure high fidelity magnetic tape recorder for custom installation in stu-

dios, schools, houses, industrial plants; instantaneous monitoring from tape while recording, separate heads for high frequency erase, record, playback; well engineered, reasonably priced.—Berlant Associates, 4917 W. Jefferson, Los Angeles 16, Calif.

• (59a) Paper Table Mats: Information, samples paper table mats with contemporary designs; come in sets of 24, cellophane wrapped, each package one design but in three different colors; priced so they can be discarded after one use; good answer to table setting problem.—Siok-Howell Designs, 14 School Street, Danielson, Conn.

(25a) Prefabricated Chimney: Folder entitled "Vitroliner Type 'E' Flue"; functions as a complete chimney for all home heating equipment; individually designed to fit the particular roof pitch of house with tailor-made roof flashing and flue housing; made of heavy-gauge steel, completely coated with acid-resisting porcelain; low initial cost; installs in two hours, light weight, saves floor space, improves heating efficiency, shipped complete in two cartons; listed by UL for all fuels; good product, definitely worth investigation.—Condensation Engineering Corporation, 3511 W. Potomac, Chicago 3, Ill.

(973) Quick Setting Furring Cement: Information Acorn Furring Cement; sets wood trim, base, panel furring or floor sleepers to concrete and masonry without plugs, bolts or any other mechanical support; sets trim in straight lines without shims or spacers; solid in 90 minutes; test show high strength.—Acorn Adhesives & Supply Company, 1011 West Eleventh Street, Los Angeles 15, Calif. Richmond 7-5338.

(20a) Silicone Water Repellent: Manual on exterior masonry waterproofing, featuring Crystal silicone water repellent; invisible after application; does not change color or texture of surface; makes surfaces stainproof, prevents efflorescence; repels water throughout entire depth of penetration; one coat sufficient, can be applied at any temperature; product merits investigation.—Wurdack Chemical Company, 4975 Fyler Avenue, St. Louis 9, Mo.

(93a) Translucent Structural Panel: Full color folder Corralux translucent structural panels of reinforced corrugated plastic; will not crack, buckle, warp, sag; easily worked; inexpensive to install; offers unlimited design possibilities; comes in coral, skylight green, light ivory, sky blue, sunlight yellow, forest green; this new proven product merits investigation.—San Francisco Glass Co., 5234 Mission St., San Francisco 12, Calif.

(23a) Swimming Pools: Well prepared book "Planning Your New Swimming Pool" giving full data Paddock swimming pools; nationally known, widely accepted; one of best sources of information on subject.—Paddock Swimming Pools, 8400 Santa Monica Boulevard, Los Angeles 46, Calif.

(98a) Wood Fire Door: Information Box Wood Fire Door, awarded one-hour fire rating label by Underwriters' Laboratories; also approved by Associated Factory Mutuals, NYC Board of Standards & Appeals; Protexol Impregnation Process makes door fire-resistant, increases dimensional stability, repulses vermin, rot; UL approval permits use of wood doors in place of metal doors;

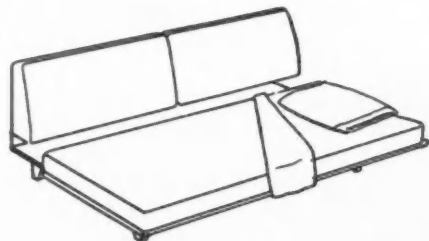
good product, merits close consideration.—Fox Brothers Manufacturing Company, St. Louis, Mo.

STRUCTURAL BUILDING MATERIALS

(933) Custom Stock Store Front Metals: Information Kawneer Custom-Styled Stock Metals for store fronts; permit custom styling, clean-lined simlarge glass areas in residential and Kawneer stock metals; less costly than ing, detailing; good product, worth made-to-order specials; eliminates draft-thorough investigation.—The Kawneer Company, 289 North Front Street, Niles, Mich.

(3a) Interlocking Building Block: Information new Hydro-Stone interlocking building block; made entirely from waste materials, eliminates use of mortar; resembles cut stone, granite or marble; made with patented tongue-and-groove design within tolerances of 5/1000"; mastic put on with hand spray gun as assembled insures against moisture; contents include sand, oyster shells, iron ore waste, crushed brick, coal mine tailings, stone dust, or whatever material is most available locally; remarkably inexpensive, worth consideration; manufacturing franchises now open.—Hydro-Forged Stone Associates, Inc., 434 Bulkley Building, Cleveland, Ohio.

(92a) Lightweight Aggregate: New 50-page Permalite lightweight aggregate job data brochure; describes use of Permalite in base coat plaster, plaster fireproofing of structural steel, accoustical plaster, lightweight insulating concrete for roof decks, floor files, curtain walls in jobs from houses to major construction jobs throughout the country; gives names of architects, contrac-



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(939) Visual Merchandising Presentations: 80-page brochure of metal display and merchandising fixtures; merchandising ideas and suggestion, layouts, presentations, all affording maximum display space in minimum floor area; this is, without a doubt, one of the best manuals of its type offered today.—Reflector-Hardware Corporation, Western Avenue at Twenty-second Place, Chicago 8, Ill.

BOOKS

JULES LANGSNER

RENOIR by Walter Pach. Harry N. Abrams, Inc. New York. \$10.00—VAN GOGH by Meyer Schapiro. Harry N. Abrams, Inc. New York. \$10.00—EL GRECO by Leo Bronstein. Harry N. Abrams, Inc. New York. \$10.00. At long last an American publisher is specializing in mature, well-written, scholarly, dignified, exactly illustrated books on painting. Until recent years, with rare exceptions, publishers in this country were content with servicing the drug-store-culture trade. Painting had sales value if the life story of the painter confirmed the myth of the demonic artist. As a result of the "big treatment" on Van Gogh, who unwittingly patterned his life to meet the needs of several best sellers, exhibitions of his work had the customers lined up for blocks outside. Meanwhile the sizeable audience interested in painting rather than novelized titillation was left to its own devices. Good color reproduction was a European specialty and usually had to be hunted out in obscure, avant-garde bookshops. With the initial release of the titles listed above, American publishing promises to be redeemed for its sins of omission.

It should be noted that this new firm has been careful to capitalize on such "sure-fire" items as Renoir and Van Gogh. However, any sins of commission are compensated for by a healthy emphasis on exceptionally fine color reproductions instead of considering the work of the artist as a secondary by-product. In each case the introductions to these books are scholarly yet eminently readable.

The article on Renoir by Walter Pach, simple, direct, lucid, possesses added force because of his contact with the artist in 1908 when Renoir was 67 years old. Many admirers of Renoir, attracted by lyrical, luminous color and a sensuous caress of the human figure, are at the same time indifferent, and often unaware, of the masters to whom he owed, and acknowledged, an indebtedness: Raphael and Velasquez, Ingres and Delacroix, Corot and Courbet. For despite his appearance in his own day as an Impressionist, and therefore a disturbing innovator, Renoir was above all a traditionalist in the best French sense of creative continuity. Now that Renoir has taken a place among the Pantheon of masters and is an important formative influence on the taste of our time, his work, ironically enough, serves the purposes of those who would arrest further continuity in the name of tradition. Pach's introduction helps clarify the contribution of Renoir as one of creative growth within an encompassing tradition. The fifty color plates, tracing this loveable artist's development toward increasing the autonomy of painting, and therefore away from the accidental attributes of the object, are as close to facsimiles as anyone has a right to expect.

The text on Van Gogh by Meyer Schapiro enables the reader to follow the labyrinthine trail that ends with expressive abstractions as practised by the current crop of "wild boys." For it was Van Gogh who first completely penetrated the possibilities of painting as an instrument of subjective revelation. Schapiro carefully docu-

ments the unfolding of Van Gogh's intensely personal vision. Thus it becomes clear that expressive power does not result from automaticity but rather, as Van Gogh was well-aware, by fusing *furor* with analysis of the accessible means by which the painter can accomplish this goal. Many contemporary painters proceed independently of a specific visible object, as Van Gogh would never have done, yet his freedom of color, perspective, and composition, together with the structural emphasis of Cezanne, made possible the painting of the past fifty years. The plates, which form the principal body of this book, with one or two exceptions, are uniformly faithful to the originals.

Leo Bronstein writes a passionate, almost baroque styled, introduction to El Greco that somehow balances analysis with fervor. And fittingly so, for along with Hieronymous Bosch and Mathias Grunewald, Theotocopoulos the Greek is the "rediscovered" old master who exerts overpowering feelings of rapport with our own wracked sensibilities. Like so many persons in the world today, El Greco was an expatriate in his own age; in his case moving from ancient Byzantium as it survived in his native Crete to the Renaissance of Italy and the Medievalism of Spain. The spiraling, twisted, contorted verticality of his forms and figures parallels our spiritual tensions in uncanny ways. In El Greco, as these reproductions demonstrate, the dramatic, luminously resonant color adds a tremolo accompaniment without which the pictures are deprived of their peculiarly moving, vibrant impact. Yet El Greco, through his ordered plastic controls, resolves the tensions of his struggling forms and dramatized color in a singing affirmation that draws us back to him again and again.

Of the three volumes, the El Greco is the most welcome since, unlike the ever-popular Renoir and Van Gogh, good color reproductions of many of the pictures are not otherwise available. All in all, these are the kind of books one sets out to buy as gifts for art lovers and ends by selfishly keeping.

CINEMA

ROBERT JOSEPH

CYRANO—This Stanley Kramer production comes to the screen as an outstanding production, and one eminently worth seeing. The fact that the motion picture version, starring the incomparable Jose Ferrer, follows the original Rostand play and the Brian Hooker version proves once again that in films as on the stage, the play's the thing. "Cyrano" is an important picture because it will bring this celebrated classic to vast audiences. But it seems to prove to me once again that it does not follow that every stage classic is suited to the motion picture screen. As I left the film theater, I had the feeling that I wanted to see "Cyrano" again—but on the stage. It does not follow that size and immediacy are one and the same. It is true, of course, that the spectator can better appreciate the nuances of Jose Ferrer's expressions, his grimaces, his delicate serving of subtle characterization; but it does not follow that these give the kind of immediacy to a classic of this stature which is possibly only on the stage. Now more than ever I want to see Jose Ferrer—and if it were possible, Walter Hampden—in "Cyrano." Kramer's organization did a masterful job—the director, the production designer, the makeup artists, the fencing masters, the composer, the film editor. Unquestionably "Cyrano" is one of the fine pictures of the last few years. But its very structure precludes the fulfillment of what the screen is—a vehicle for motion pictures.

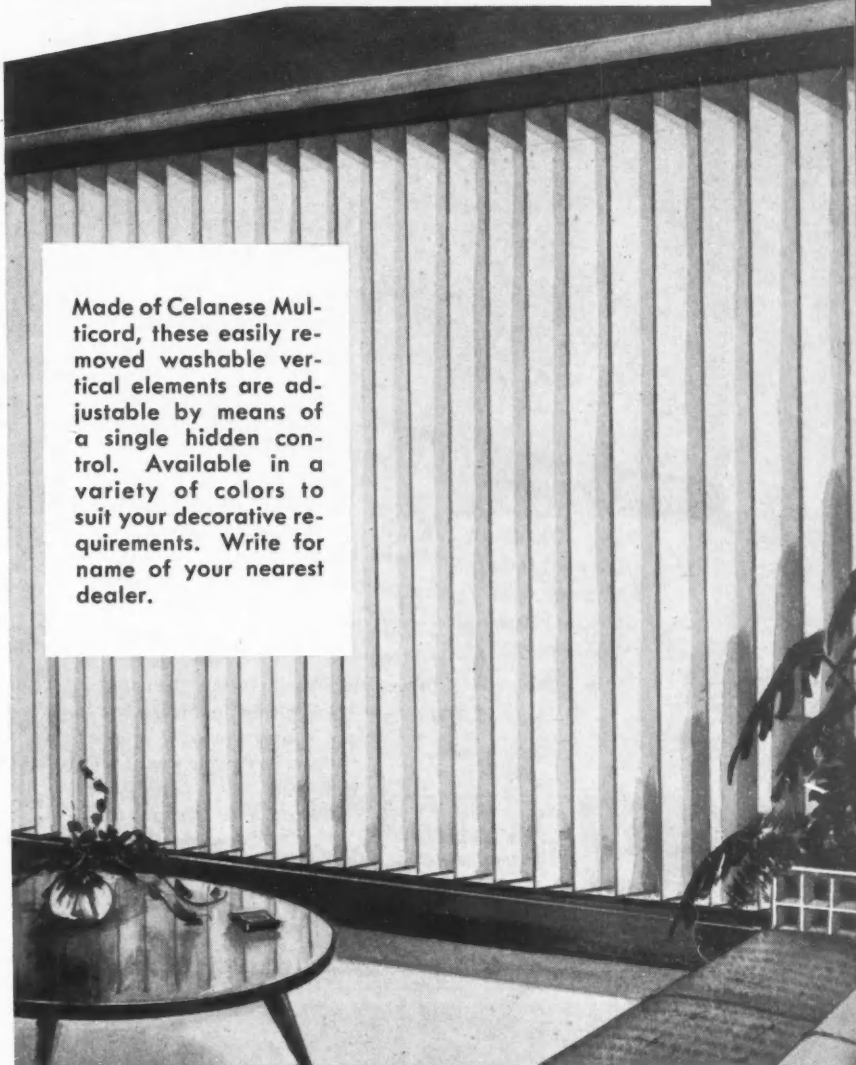
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credible. She is strong enough to have carried a goodly part of the picture if she had been allowed, and should have, from the point of unity and good art.

Specifically, she is everything women are most famous for; specifically, she somewhat resembles Ingrid Bergman; in addition she is like Wolf Gall, Jane Russell, Thais, Nana, Salome, Lillith and Typhoid Mary. She does not explain but she can clarify. She is a true Succubus of the old school. She is feckless, incontinent, instinctive, powerful, not mysterious but dreaming as a child dreams about the world.

Around this woman *Bitter Rice* is a hack and fretful tale. It divides itself between embarrassingly naive presentations, by turns, of attempts at honesty in the Italian tradition and commercial tricks and clichés in the American tradition, none of which turn out convincingly.

With every opportunity and ample material for interest it nevertheless contrives not to be interesting. Good documentary work by an honest and imaginative camera with the rice field, the harvest and the harvesters, plus Sylvana's troublous charm and embonpoint, plus a jewel robbery-chase good-and-evil-retribution plot all add up to nothing but confusion and tedium.

The Italian technique, unhurried, sensitive, exploratory, has made Italian films famous, but in attempting to work thus with a rather elaborate plot containing many elements needing counterpoise and working out, those using the Italian method by itself without any additional discipline such as cutting and tight direction succeed only in making a film which is scattered, desultory, amateurish and unforgivably careless about details.

The actors seem to be trying to spark the thing up a bit and keep it rolling, especially a valiant young woman named Doris Dowling, who has more responsibility towards the plot than she can handle; Sylvana of course is in a realm by herself and superbly does as she pleases.

Despite everything, *Bitter Rice* occasionally glimmers with a small grace, but nowhere near enough. Nevertheless, because of its advertising, it probably will continue to play to large and exasperated audiences.

KING SOLOMON'S MINES: It is hard to imagine anyone's not being interested in such a film as this. Though conceivably there are those of us who may profess a degree of sophistication so fine we think we would see nothing grand about an incomparably galloping giraffe on his own native plain, or any African creature, sovereign and superb, or Africa itself, just about the last place in the world for really spectacular and scrumptious savagery, the truth is we scarcely can help ourselves. We are awed and elated to see a wild and exotic animal on his own ground and in all our knowledge of beauty there is nothing to match the beautiful people of Africa. There is not one 'background shot' in the film, not one trick. Because of this integrity a general and reassuring air of authenticity prevails. We may also be grateful the makers of *King Solomon's Mines* were not tempted to be sensationally gory. We are spared the horrors of those early Tarzan films which, if memory serves, were pretty bad, with Tarzan's little ape friends topping the bearers off the cliffs by dropping huge rocks on them.

In some quarters criticism has been made of the fact that Miss Deborah Kerr usually contrives to look more combed and pretty than the hardships she is undergoing would seem to warrant, nor does the stalwart Mr. Grainger ever lose his razor. Criticism of this sort is nothing if not niggling and peevish. And anyway, even with every cosmetic advantage the three white principals (Richard Carlson plays Miss Kerr's brother; his dramatic justification seems to be that he is very sympathetic as a chaperon) as times goes on get more and more clumsy-looking compared to the natives, who get more and more beautiful. Till the last, the Watussi, seven feet tall and as tough and graceful as withes, show up these uncommonly handsome young white people beyond all question as representatives of a sorrier and less lovely branch of the great human species. Technically *King Solomon's Mines* is as fine as patience and painstaking skill can make it. The color and makeup are very good and unobtrusive. The recording is flawless. The background music is excellently derived from and combined with authentic chants, songs and drum figures. The titles and credits make an exciting appearance to the accompaniment of the drums of the Royal Watussi

drummers. The photography is simply handled and makes the most of the country, animals and people, and while the whole Watussi episode is so visually exciting it could scarcely go wrong photographically, yet it is sustained and heightened by the alertness, sensitivity and restraint of the camera.

Metro-Goldwyn-Mayer is to be thanked and congratulated. It has been said that *King Solomon's Mines* might well have been just as effective had it been a super-travelogue. I disagree. The story is perfectly justified, if only for the reason that the film will make more money because of it. It is a pleasant and fairly exciting story; it is loosely prepared and yet gives sufficient coherence, continuity and suspense to the scenery and episodes and it in no way interferes with our opportunity to see some part of Africa's glories.

MUSIC

PETER YATES

The most thorough dramatist in English since Shakespeare died the other day, having lived, as he long since pointed out, more than twice as long as Mozart. As much as Rossini or Verdi he was Mozart's disciple in stagecraft: he shaped dramatic action in periods of the voice, controlling it by the rhythm and the flow of speech. He worked up the voices orchestrally, with musical rhetoric, into a counterpoint of argument and paradox, enlarging upon the entries of the major soloists, interspersing recitative and short bursts of prose song, until at the climatic moment the full aria burst forth; with brief interruptions by the vocal orchestra it might carry on for pages.

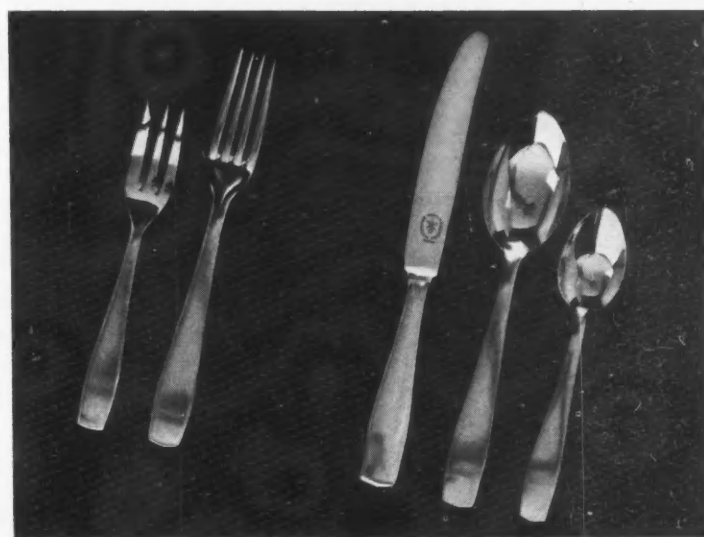
The first act of *The Devil's Disciple*, which he wrote as a deliberate pot boiler to set off the odd vocal quality and mannered declamation of Henry Irving, begins with a monologue and angry aria for the mother. Then follows a duet between mother and clergyman, leading up to orchestra, chorus, and a grand entrance of the principal character, who having circled the stage with brilliant snatches winds up the business by leaping on chair or table and arriorating as thoroughly, as satisfyingly, and as much in defiance of real life as any Italian opera impresario could wish.

To claim that such stage business is not serious misunderstands dramatic reality. It is play, defined by the late Dutch scholar, J. Huizinga, in his remarkable study *Homo Ludens*, as "a voluntary activity or occupation executed within certain fixed limits of time and place, according to rules freely accepted but absolutely binding, having its aim in itself and accompanied by a feeling of tension, joy, and the consciousness that it is 'different' from 'ordinary life'." The free play of Shaw accepts and enforces upon itself a rule which the ordinary dramatist is incapable of conceiving, the strictness of non-representative music.

Heartbreak House, a play about war, is fought out like a fugue, in polyphonic arguments. *Back to Methusaleh* is an oratorical cantata. In *Good King Charles's Golden Days* is as artificial, as consistent and beautiful in its own terms, as an intellectual ballet; or the musically determined groupings of characters in the second act of Verdi's *Otello*; or the interpolated aria which suspends the movement of Mozart's *Abduction* for some fifteen esthetically satisfying minutes without any regard for the emotional significance of what presumably is being said; as artificial and compendious, that is to say, as Shakespeare's *Tempest*. The title, the first line of a famous doggerel about turncoats, sets the wave of the plot: all the opinions are turned inside out. Shaw might have preferred a comparison with *Cymbeline*, a dramatic poesy which he loved, argued with, as he argued with and about everything and everyone he loved, and was reconstructing to his own satisfaction during a great part of his life.

"In play as we conceive it," Huizinga explains, "the distinction between belief and make-believe breaks down. The concept of play merges quite naturally with that of holiness. Any Prelude of Bach, any line of tragedy proves it." He might as well have writ-

continued on page 42



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Since then peace in freedom under the law has become the prey and the victim of conflicting propaganda; these terms, expressing the ideals for which so many lives were given, have today become perilously ambiguous. A great wave of disappointment has swept over the world, begetting doubt, fear and despair.

We cannot allow belief in the inevitability of war to paralyse action in favour of peace. Education, science and culture, all the forces and all the achievements of the human mind demand that we fight against any such abdication of the spirit. It is a myth fathered by our own troubled hearts to which we must oppose a true answer which will satisfy at once the claims of man's reason and his hopes of a less unhappy future. That answer already exists as a principle: in a world tempted to despair of all human activities, the United Nations offer men the chance of ensuring the peace in freedom under the law which is alone consistent with their dignity. That answer, which is in conflict with all the forces opposing a world organization, demands active assent to the two great postulates of the United Nations—solidarity in the face of aggression and mutual aid for the prosperity of all.

If we wish to achieve total security, these two postulates are indivisible. The mutual interdependence of the peoples, at all levels of their activities, links the fates of all countries. Yet that circumstance might open the way to abuse of power by the strongest if there were no rule of law to impose upon all men the moral judgment of mankind. Thus solidarity must be expressed in a system of international law and in effective guarantees of security.

SELF-FULFILMENT UNDER LAW AND EQUITY

Nevertheless, any solidarity based purely on defense of the status quo would run the risk of crystalizing those same conditions in which the weak and unfortunate feel, not without reason, that their legitimate aspirations are being thwarted. Such a solidarity as this, founded only to perpetuate a static situation, could not withstand the irresistible march of history. Seeking only to stabilize what is by definition liable to change, it would be doomed to violent disruption unless balanced by that other principle which I have described as mutual aid between the nations.

It is not a question of abolishing rights; rather must their enjoyment be extended to the largest possible number of human beings. It is mutual aid between the nations which will enable the weaker fully to play their proper part in the economic, political and moral organization of peace. In the United Nations system, while political organs such as the Security Council guard the peace, it is the task of the Economic and Social Council and the Specialized Agencies—the World Health Organization, the Food and Agriculture Organization, the International Labour Organization, and Unesco—to make this peace more fruitful for all. The object of these bodies is the same; to afford every man the means of free self-fulfilment under a system of law and equity to which all have free access, in which all have their place.

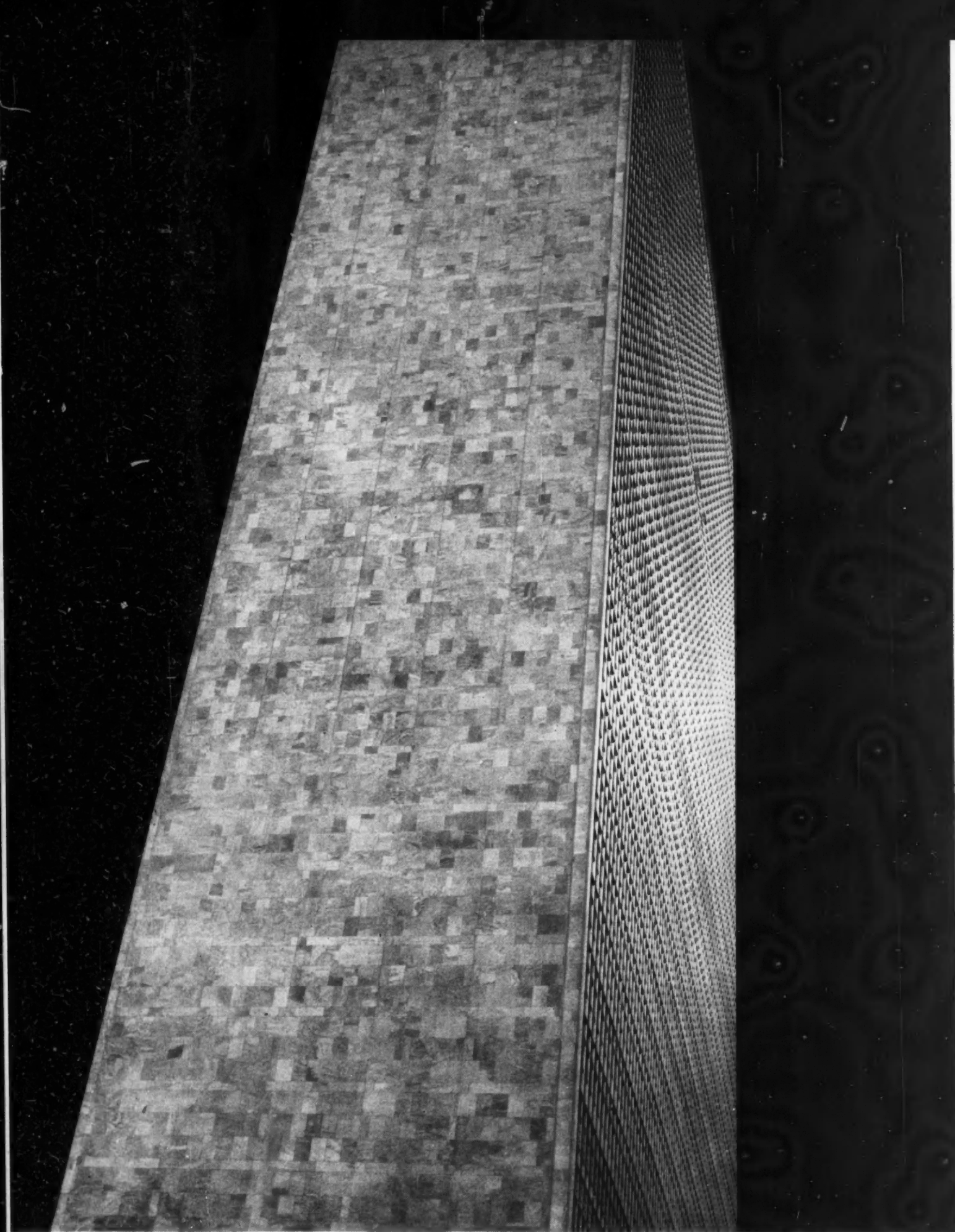
These two complementary principles of collective security and mutual aid between the nations are not mere subjects for academic oratory; in the courses of this very year there have been two outstanding demonstrations of their effectiveness.

The principle of collective security was challenged by armed attack against the Republic of Korea. Never have the United Nations and the Specialized Agencies reacted with such singleness of mind. Each organization took steps to answer the victim's cry for aid; to help restore peace and, each in its own sphere, to ensure that, when peace returned, that peace should have its full human significance. It may be that all the general public has noticed is news of the battles in South Korea; nevertheless, what really gives to the sacrifice of the United Nations soldiers its true meaning is the hope that, when peace comes, health, work, culture and education will be not minor considerations, but matters of prime importance, and the fact that even now the Specialized Agencies are taking practical steps to improve existing conditions as soon as the time for reconstruction comes.

ARMED RESISTANCE IS NOT ENOUGH

Almost simultaneously with the Security Council's decisions on Korea, the principle of mutual aid was strikingly demonstrated when the Conference on the United Nations programme for Technical Assistance, with its 54 participating countries, approved the allocation of more than twenty million dollars for the economic advancement of under-developed countries. Here we are no longer concerned with the restoration of peace on the principle of collective security, but with raising the standard of life of the peoples by helping them to develop their human and material resources.

continued on page 49



UNITED NATIONS PHOTOGRAPH BY SHIRLEY BURDEN

"Mankind is now in one of its rare moods of shifting its outlook. The mere compulsion of tradition has lost its force. It is the business of philosophers, students, and practical men to recreate and re-enact a vision of the world, conservative and radical, including those elements of reverence and order without which society lapses into a riot, a vision penetrated through and through with unflinching rationality."—Alfred North Whitehead.



The paintings of Rico Lebrun are phrases of an immense symphony whose powerful parts, built of tensions and repetitions of major themes, form a structure vast and intricate. Countless drawings of force and distinction precede each picture, these, singly contrived, become accretions to the universal score. As these parts have taken shape over the years we have found them wonderfully dissonant, profoundly disturbing, studded with baleful gems glowing among charnelhouse forms, and on a passionate scale that shrivels the spectator. Even when seen, as it has been, only in segments, the Cyclopean projection brutally reminds us that we are human. Outraged, we—or some of us—react humanly and deny the validity of Lebrun's pictures. This is one of his fine achievements, for to arouse revolt is to set the mind in motion. Only giants can bear this gift for only a giant can endure its technical demands.

We are faced with a broad restatement of the cataclysmic birth of Christian faith, with the beauty that experience writes upon ugliness, cruelty and decay, with the mysterious dignity of human wreckage, and the resurgence of life from waste and void. Lebrun draws with a magical line but never with that slick virtuosity which victimizes the subject; in dealing with the fur and feathers of nature he betrays the humility of his eye, it is only in castigation of destructive homo sapiens that his brush is dipped in vitriol. The continuity he maintains from painting to painting, in color, tone, volume, in muted chords and extravagance of emphasis, is testimony to his preoccupation with his project and to its implacable hold upon his hand and eye. With a limited, sombre palette he evokes the riches of Croesus, areas of calcined purity, of polyphonic metal shapes, of raddled tissue and nocturnal depths stretch from panel to panel in passages of sumptuous paint.

From panel to panel—and why are these friezes brought forth in bits? Because our builders make walls, but of glass, or else bombproof and blind, even our churches are manuments to industrial techniques; no temple, no palace, no hall, is planned for great painting on a great scale. Is such profligate wealth to be wasted? Where else better than in the vast chambers of the United Nations buildings could Le Brun unleash his hungry brushes, his wrath and tenderness? Let him make a great mural there as a witness to our times—E. BOYD.

The exhibition of his Drawings and Paintings of the Crucifixion at the Los Angeles County Museum marks an important milestone in contemporary American art. The show is comprised of some 160 drawings and 40 paintings. The drawings, from which these illustrations are taken, vary in size from 10 to 15 inches to 80 by 120 inches and were conceived as studies for various paintings of the Crucifixion. Most recent version of the Crucifixion is an enormous triptych, 16 by 28 feet, recounting the Deposition of the Christ in the central panel, Sleeping Soldier with Screaming Rooster to the left and Mob with Centurion to the right. Other paintings include a separate Deposition panel, a Cross with Magdalen and Sleeping Soldiers, a Wood of the Holy Cross, a Cross with Roman Insignia, a Ladder of the Cross, and Arm of the Cross.

At a time when artists are increasingly preoccupied with marginal personalia, Lebrun has essayed to restore the power of dramatic eloquence to visual expression. The exhibition represents three years of intensive effort to accomplish this goal. With this concept in mind Lebrun approached the theme of the Crucifixion as his commentary on man's inhumanity to man. So casually do we accept this phenomena in our "enlightened" age that verbalization about it can only be phrased in banalities. The importance of the exhibition derives from the plastic force and inventiveness, congruent to the visual idiom of our time, with which the commentary is made.—J.L.



SCENE OF THE CRUCIFIXION



WOMAN OF THE CRUCIFIXION

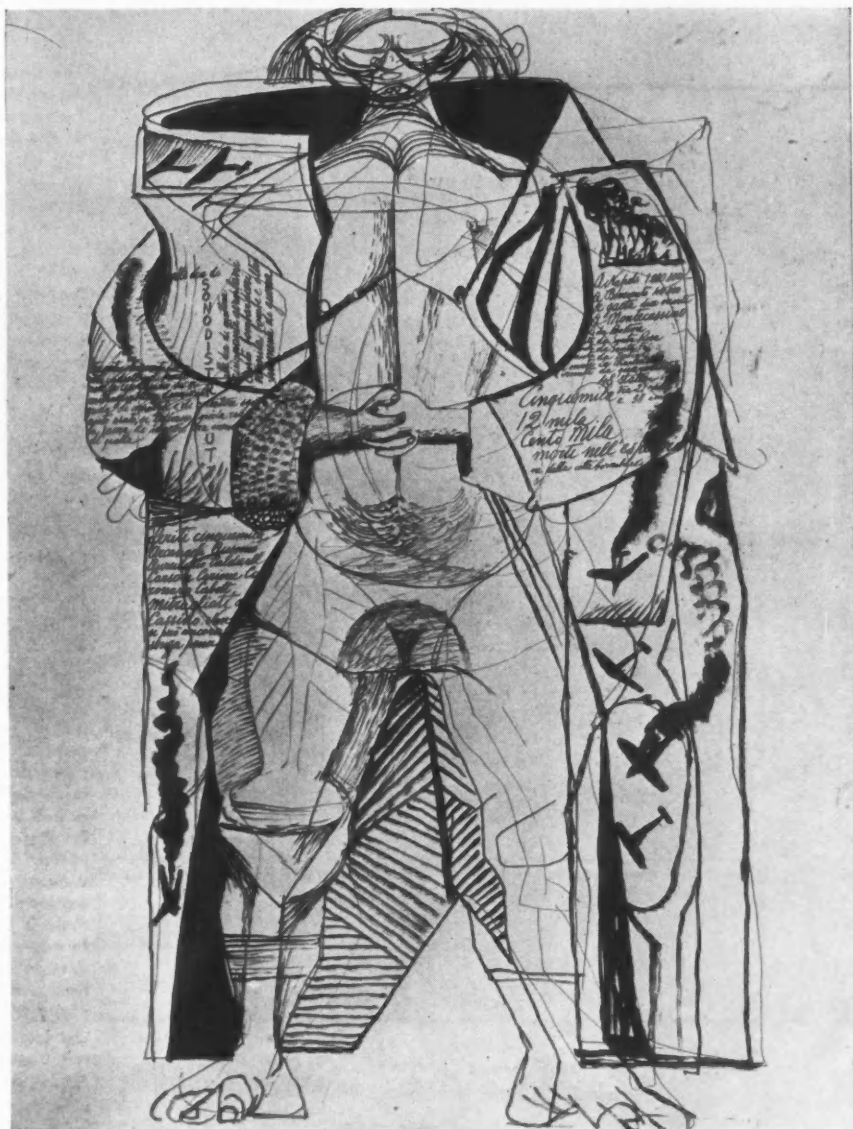
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Lebrun



WOMAN OF THE CRUCIFIXION



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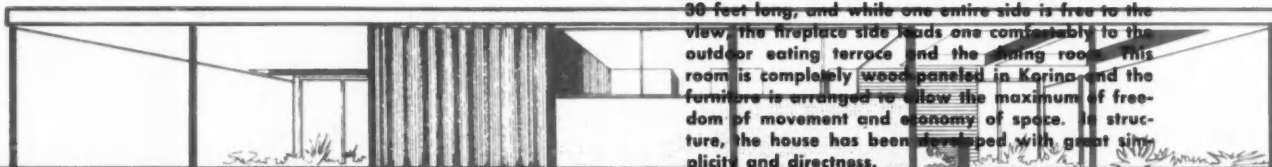
CARPENTER OF THE CROSS

The Case Study House 1950 will be opened shortly for public inspection. It is located on a site overlooking a broad expanse of canyon with the range of the Santa Monica mountains in the far distance. The living room and two bedrooms face the view directly. It is in the eating, food-preparing section of the house where it turns upon itself and living develops around a large kitchen-dining plan opening upon a terrace which leads directly into the living room interrupted only by the mass of two fireplaces.

The house is contained within a rectangle. The open carport is continued from the covering of the walkway to the entrance door where planted areas invite the visitor. A small entrance hall protects the life of the house from intrusion and leads to the living room and dining-kitchen and to the bedroom section. It is possible to divide the food preparing and eating center into a more formal arrangement or to leave it quite open for casual, intimate family entertaining. A service area which is a continuation of the kitchen proper is removed, yet convenient for the necessary maintenance chores. A semi-open heater room is enclosed by corrugated Alsynite. The master bedroom, with one side of clear glass opening to the view through sliding windows, has a long generous built-in closet and storage unit, a simple arrangement of furniture and is immediately adjacent to a segment of the bathing area which is divided in such a way that it accommodates without the usual collision a number of people wishing to use the facilities. The solid walls of the master bedroom are paneled in dark brown Peg-Board. The small bedroom is more than adequately served by a hall storage closet and contains a minimum of furniture. The principal living area is approximately 30 feet long, and while one entire side is free to the view, the fireplace side leads one comfortably to the outdoor eating terrace and the dining room. This room is completely wood paneled in Korina and the furniture is arranged to allow the maximum of freedom of movement and economy of space. In structure, the house has been developed with great simplicity and directness.

The interiors throughout were co-ordinated by Carroll Sagar & Associates, interior consultants.

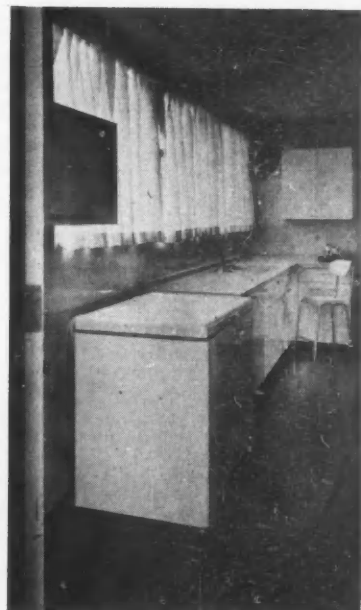
A precise modular steel frame structural system is used throughout. 3½" steel pipe columns are spaced on a modular grid, 10 feet in one direction and 20 feet in the other. 6" WF beams span the 20-foot intervals—steel roof decking being used to span the 10-foot intervals between the beams. The floor consists of a 4" concrete slab. The simple rectangular roof plane is pierced to allow the sun to reach several planting areas below. Similarly, the concrete slab is pierced where the planting areas occur. A steel channel is used as a continuous fascia and also frames the three interior openings in the roof.



CASE STUDY HOUSE 1950

ARCHITECT: RAPHAEL SORIANO

In the upper photograph details of the house are shown. Left to right above are a view of the carport showing the use of Woven-Wood drapery fabrics by Tropicraft, loomed from lithe strips of wood, in dull black; a view of the hall between bedrooms—the shower doors and the shower pan are by O'Morrow Corporation, the former being made of Alsynite; a view of the entrance hall, showing the striking use of a NuTone clock door chime; and a view of the kitchen showing, in the foreground, the Revco freezer. Below is the carport and entrance. On the left is a wide area of Mississippi corrugated glass. On the right is an expanse of Alsynite, which, in color, makes an effective screen for the utility room. Door hardware is by Kwikset. Door peepholes are Danca. Steel beams and roof deck are painted black and Chinese Red. Painting throughout was done by Jack Steinriede.



photographs: James Reed

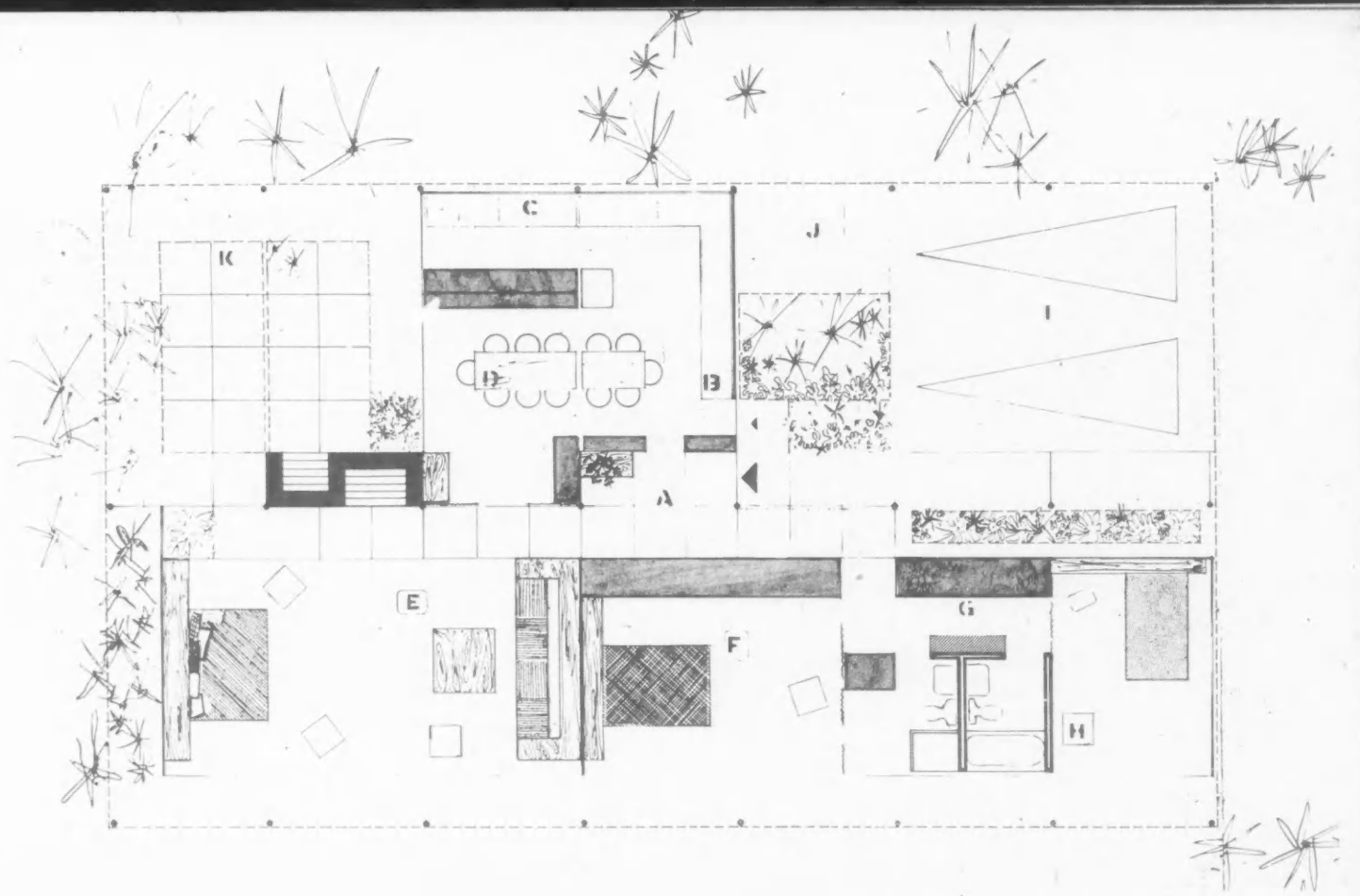




The photographs on the left show two views of the living room, the upper one looking from the front patio to the dining patio. The seating unit in the upper photograph is a convertible day bed by Felmore Associates and the clock is by Howard Miller, designed by George Nelson. The lower photograph, looking into the dining room, shows use made of New Castle Products' Modernfold Doors, which can be used to close the dining room off from both the kitchen and the living room. All lighting fixtures are from General of California.

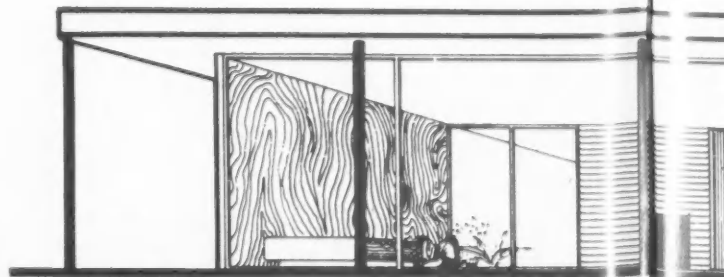
The photographs on the right illustrate the treatment of the living room, dining room, kitchen and dining patio. Upper row, left to right, includes a view from the dining room into the living room, a view across the living room, and a view of the dining patio; lower row, left to right, includes a view of the dining room and a view of the kitchen. All dining room furniture was designed especially for the house by Forrest Wilson and fabricated by Sterling Furniture. It is black lacquer with dark brown upholstery on the chairs. The dining patio pieces are by Van Keppel-Green with the exception of the Hosken service cart. The barbecue equipment is Rotir; the lighting fixtures Gotham.

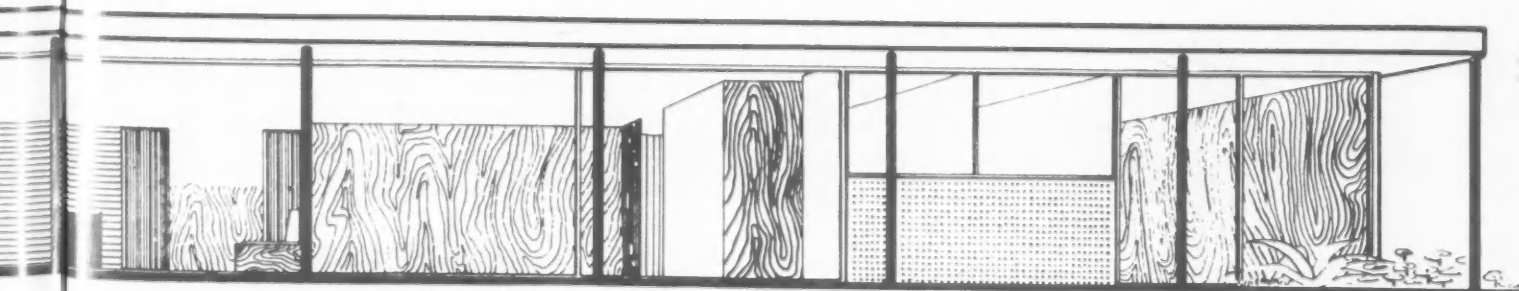






Openness of design and simplicity of furnishing is shown in this photograph of the living room from the front patio. Pieces in the patio, foreground and left rear, are from Ficks Reed's Sol-Air line. Pieces in the rear patio, left center rear, are by Van Keppel-Green. In the living room the bridge set and seating arrangement also are Van Keppel-Green. The small coffee table is by Lam Workshops. The black table and small laced stool, left center, are Sterling Furniture. The contemporary grate and fire tools are by Felmore Associates. Rug is a luxurious Klearflax Desert Chenille. Windows are by Steelbilt. Draperies are by McKay, Davis & McLane and Decorium, Inc. Outdoor planting and landscaping is by Evans & Reeves, indoor planting by Roy F. Wilcox & Company.



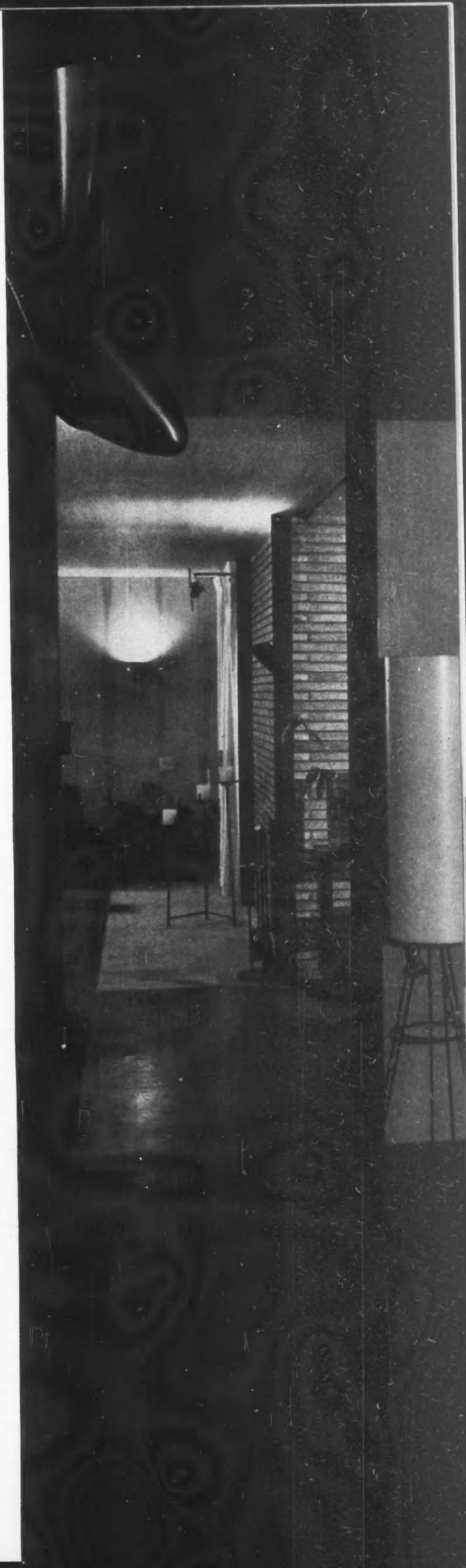


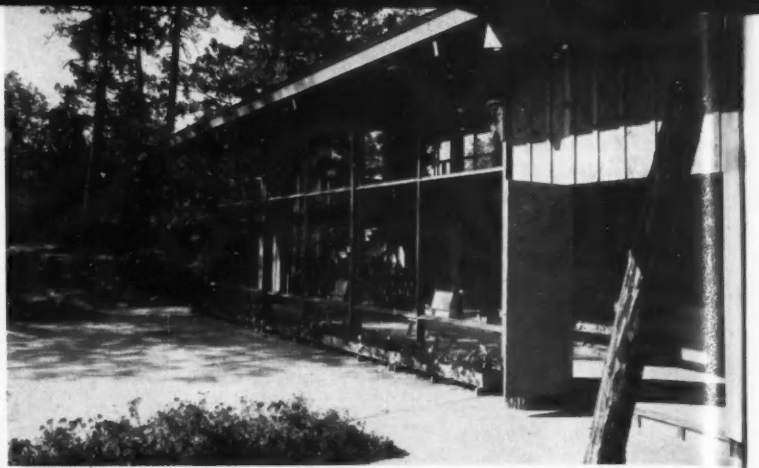


CASE STUDY HOUSE 1950



One of the highlights of the house is the evidence of close attention to the use of colors and textures. In the master bedroom (upper left, upper right, lower right) as well as in the baths Belrug's Wunda Weve carpeting in a soft neutral tone was used. Various shades of completely flat General Paints were used throughout the house—in these rooms in combinations of harmonious deep and light tones. The chairs in the master bedroom were especially designed for the house by Forrest Wilson and fabricated by Sterling Furniture. The bed, night stands and chest-dresser are by Johnson-Carper. One whole wall in the master bedroom is of Butler's Peg-Board. A supply of Bates Comb-Percalac sheets and pillow cases are in the linen chest. The walls in the bathrooms are Wilson & Hoppe's Laminart plastic laminated panels. In the kitchen (lower left) the walls also are Laminart. The cabinets are unusual in that they are aluminum and in a pleasant lemon yellow, fabricated by Western Metalcraft and installed by the Jensen Company. Cabinet tops are post formed Formica, fabricated by Associated Manufacturing. The electric range and stove are Kelvinator. The toaster is Sunbeam, the utility stool is Cosco. The photograph at the far right shows the entrance hall from the front door looking into the living room. The lamp in the foreground is by Lam Workshops, the candelabra in the background is Van Keppel-Green. The cork tile is by Dodge Cork.





A SCHOOL OF MUSIC AND ARTS

ARTHUR B. GALLION, ARCHITECT

CALVIN C. STRAUB IN CHARGE OF DESIGN
AND CONSTRUCTION WITH

Howard Brummet
Paul Byer
Richard Dorman
Jack Lester
Gerald King
Graham Wilson

FURNITURE DESIGN, EMMET WEMPLE

The original concept of the school was planned as a summer workshop for teachers and students of music and the allied artists; painting, sculpture, wood and metal crafts, ceramics, weaving, drama and the dance.

Located in the San Jacinto Mountains above Palm Springs, near the summer village of Idyllwild, these buildings are the first units of a school to be developed on a two hundred and fifty acre plot in the midst of a national forest. At present the facilities consist of an outdoor music amphitheater, art center buildings, sculpture, ceramics and music studios.

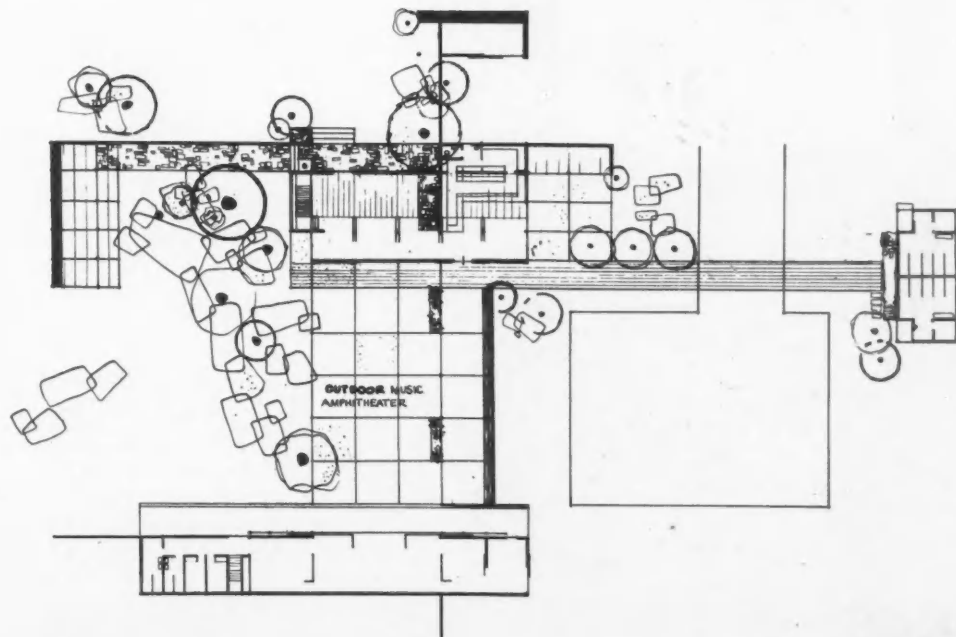
The art center buildings function as an administrative and social center, incorporating outdoor sheltered studios, stage, and workshops defining a central court. This court is closely integrated with the elements of the natural site, rocks, pine, cedars, and manzanitas, which become the controlling factor of the design solution. The open plan of the buildings and the organization of this space allows maximum freedom for changing educational and creative programs.

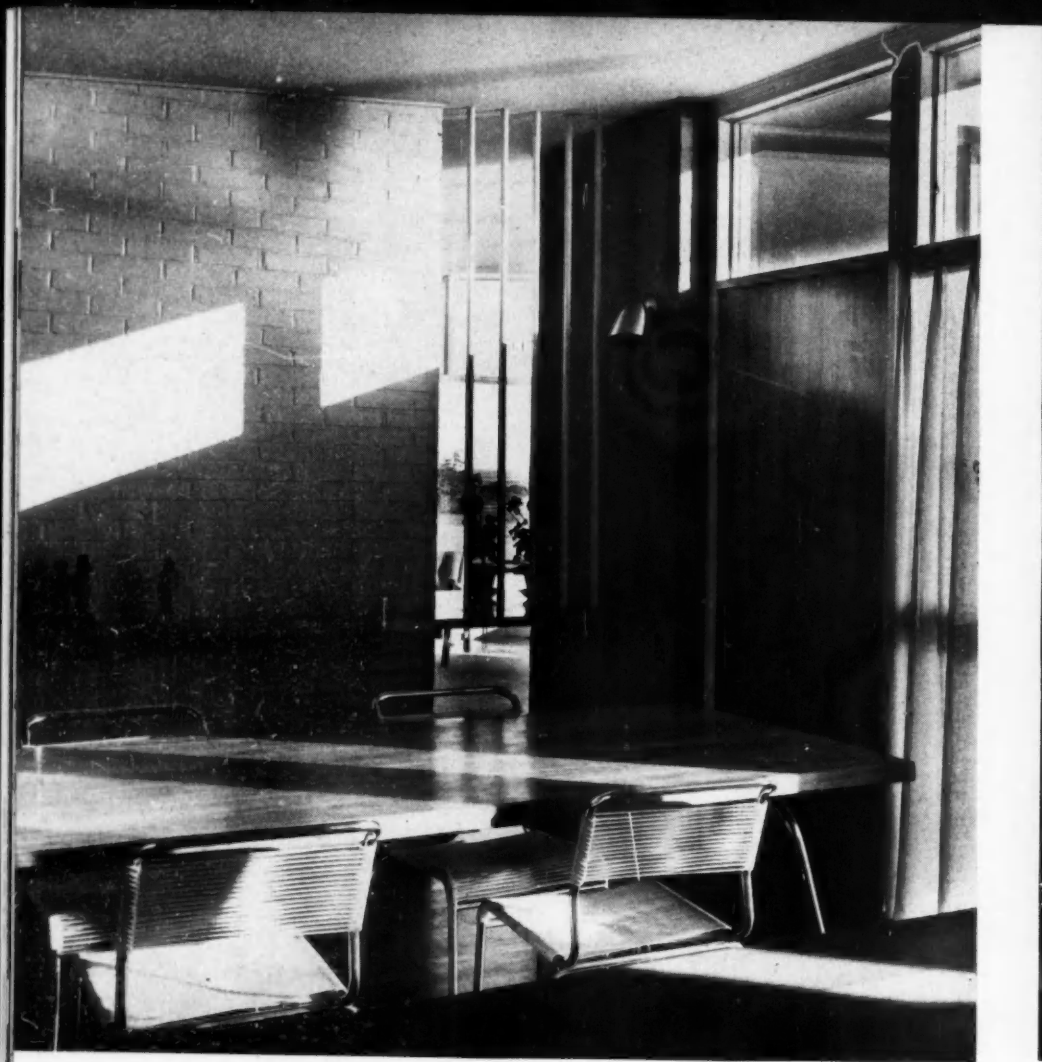
The use of exposed structure as the aesthetic background was developed in the building to stimulate, not dominate, the creative efforts of the students, as well as establish an economical, unified system for use throughout the entire project. Using similar structural principles, the furniture was designed to relate to the architecture; and was produced by local craftsmen.

Recognition of vernacular techniques and native materials ties these contemporary buildings to the local village, establishing friendly relationship between the school and the people of the area.



photographs: Irvin Kershner





MODERN HOUSE ON CAPE COD





photographs: Fred Stone
Arthur Griffin

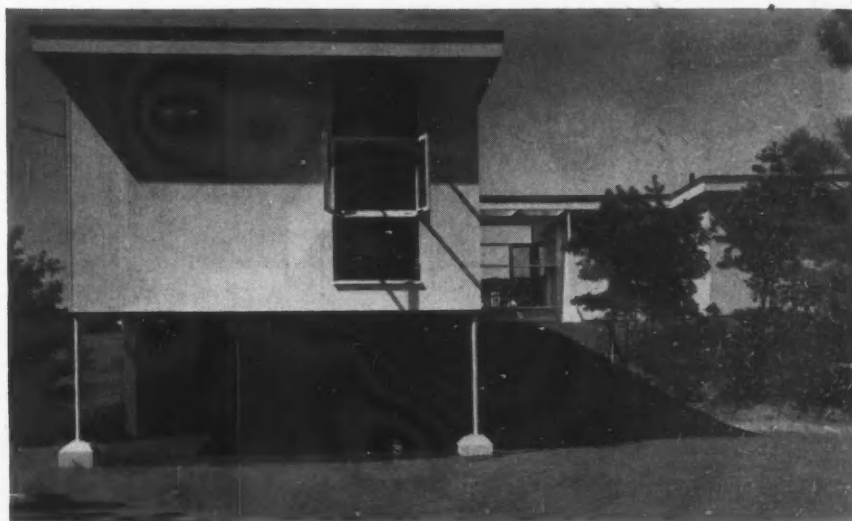
**BY
THE ARCHITECTS COLLABORATIVE**

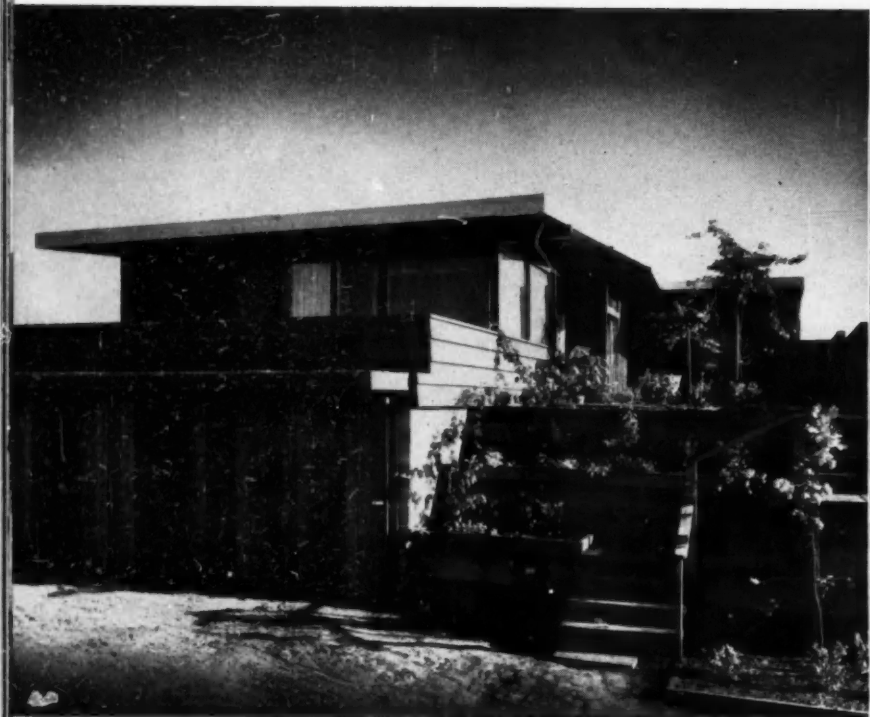
In this house for Cape Cod the Architects Collaborative has developed a light, open, T-shape structure of wood, concrete block and pipe. The rear of the house faces a driveway and a dense woodland. The front opens to an expanse of grass and a river immediately beyond.

The house is T shaped, built on the long ridge of a hill with the crossbar supported on each end by stiltlike pipes astride it. There are two levels of the house in the crossbar section, one of which is made larger by the butterfly V roof which covers it. The living room is extended by a cantilevered pipe-railed deck which shades a lower terrace and a basement rumpus room.

Beneath the master bedroom at the rear of the house is an open carport which contains a storage room with hot-air heating unit. The crossbar of the T accommodates the living room, three bedrooms, and two baths.

The basic construction material is concrete block and wood frame filled with large glass areas. The vertical wood siding is painted white, the concrete-block areas, blue.





SMALL MODERN APARTMENT

JOHN R. REMPEL, DESIGNER

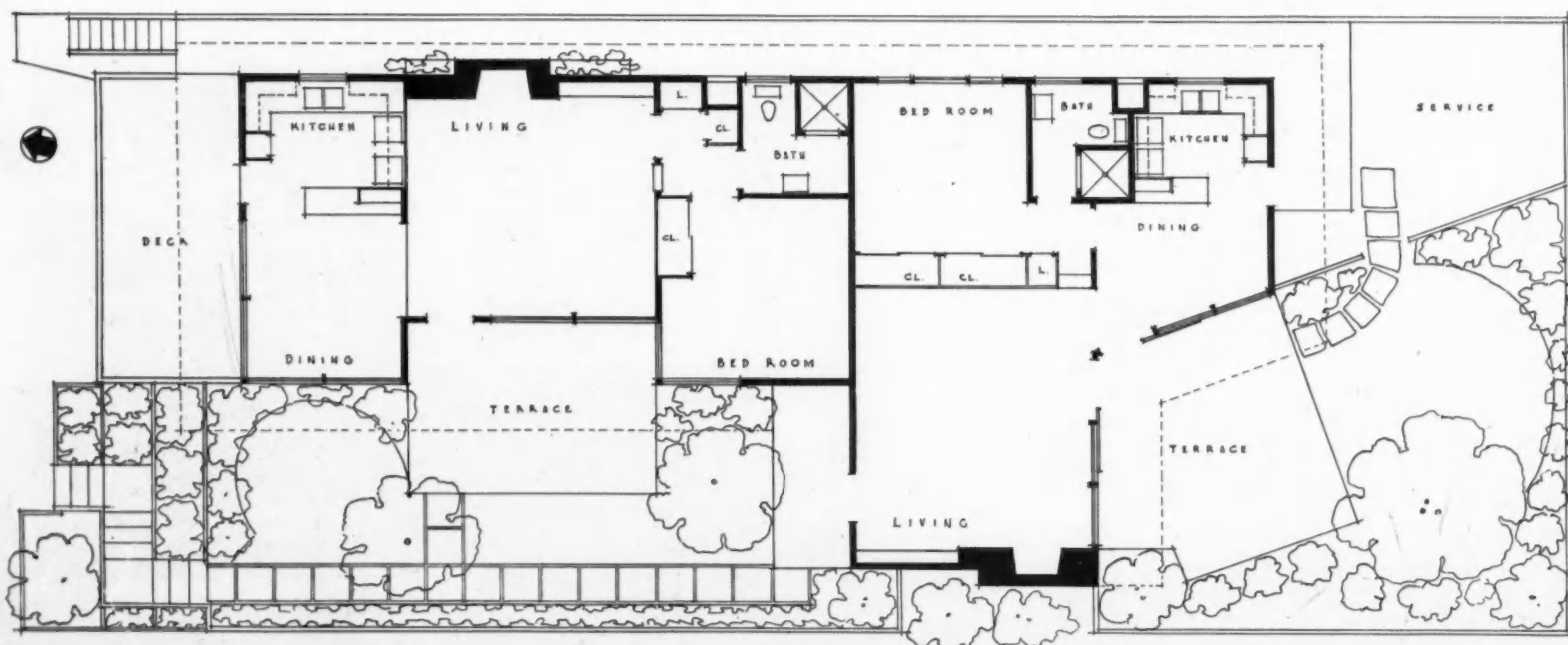


Location: A mesa of gently sloping land approximately two hundred feet above the ocean in a beach community having an unusually temperate climate. The view to the northwest is that of a canyon with rolling hills beyond, and to the west the ocean.

Program: To build a two-unit apartment with pleasant outdoor living and dining areas, maintaining complete privacy for both families, and keeping the cost to good investment proportions.

Solution: Simplicity of plan and the elimination of all unnecessary detail in construction, together with an economic use of the 40x100 foot lot. The latter was accomplished by placing the garage under a portion of the front apartment, at street level, leaving the total width and length of the lot for living areas. Both units are entirely different in plan and develop two distinctly individual apartments. In the front apartment, large expanses of glass were used on the

continued on page 50



R



photographs: Julius Shulman





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ten, comedy. Shaw's art like that of Shakespeare, Moliere, Aristophanes, or Sophocles does not merely reflect, it is the culture of that time. Whether witty or solemn, it speaks for that culture more than any treatise; but that is not its purpose. It suspends in permanent reality the agonizing substance. *The Devil's Disciple* begins with a judicial murder and ends with the hero's neck in a rope, provoking continual laughter. The sacred title, *Mother*, is made a mockery, without audience resistance. The least shift of emphasis could have precipitated a Eugene O'Neill sex-starved domestic tragedy. Shaw's tragedy, *St. Joan*, exposes human frailty to chuckling comprehension.

Shaw, the music critic, wrote that Beethoven's *Ninth Symphony* and Mozart's *Figaro* were his religion. He thought Handel good fun tediously performed but failed to appreciate the divine fun that is the real holiness of Bach's *B Minor Mass*. Divine fun! Why, certainly! Fun, joy, the transmutation of what is thought, felt, known, experienced into the enduring recreation of polyphony and counterpoint, marrying the rules of dogma and the laws of fugue. It is the would-be serious artist who risks blasphemy. The Assumption of the Virgin is a venerable esthetic doctrine; a Bible-bound Protestant does not argue with it when he sees it in a painting. As soon as this has been made dogma it flames with doubt; the basis of its authority has been called in question. The soul is saved not by good works but in good works. To elaborate the point is futile. I refer you to the scholarly Huizinga and *Homo Ludens*.

To share the full round of esthetic play is to come alive in Shaw. He is dull only when he makes an effort to expound, as in *An Intelligent Woman's Guide to Socialism and Capitalism*. His art, being fun, is dialectic rather than expository. Unlike Cato or Communism he does not hammer away gloomily, "Delenda est Carthago". That is the dangerous solemnity of the demagogue. The Roman artist dresses up Carthage as a proud queen pining to suicide for the loss of Rome-Aeneas. Shaw costumes the vices and the virtues of the society he lives in and reduces them to precise absurdity on the stage. He does not deny them power; he dramatizes their power to show how slight and trivial it is. In the midst of this absurdity a few human voices, given various names and titles, gloriously sing in prose the ecstasy, the fun of human being. What is human being? It is Ellen Terry speaking on the stage. This rather than his philosophy made Shaw a vitalist.

Shaw the critic did not go to music or the theatre to be entertained, but woe betide the musician or actor who could not or would not entertain him, who got in the way of the music or stuck his own head through the stage window of the play. Shaw looked through art esthetically upon life; those who have no gift of the esthetic, fellow critics, fellow propagandists, underestimate him or malign him. His dialect is in no sense Hegelian; it is the pro and con of the man in the street. More than ten years of experience as a street corner Socialist and lecture room debater preceded the success of his first plays. He had learned all the questions and forgotten none of the answers. The plays gathered up and drove to their conclusions, paradoxically good and bad, the innocuous, arbitrary opinions of people trying to think.

The ordinary man in the audience was made responsible for the burning of *St. Joan*. He might be wise as Julius Caesar or kittenish as Cleopatra; he roared with laughter at his own nonsense, caught on to his more obvious mistakes, found himself wittier than he had ever dreamed and became aware in the process of facts and possibilities which, if he had read them in the newspapers, would have shocked him into dropping a teacup or writing a letter to the editor. So that as often as not when a typically Shavian extravagance, extravagant because true and visible because embellished with extravagance, did appear in the papers, editors had no trouble making it sound, if they wished to, out of its play context, diabolical and bad. This tempted an occasional anti-Socialist editor into making up his own version of Shavian badness. Some editor or hireling invented the tale that Shaw remarked in the presence of Helen Keller: "She is deaf and dumb and blind, like all Americans"—pat but not Shavian, the sort of lie which gives away the mind that made it.

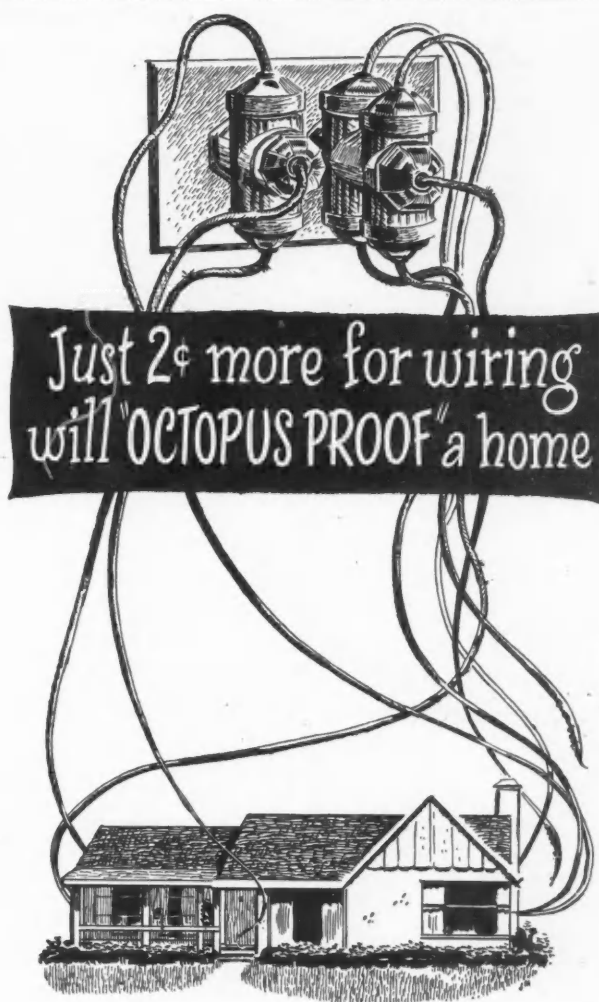
People who could accept such lies as truth often described Shaw as an intellectual smart-alec. Intellectuals feared him: he shot

sacred holes in their fashionable dogmas. Smart-alecs said he liked the sound of his own voice, a compliment which anybody might have paid Caruso. His theatrical appeal was to the ordinary person who goes seriously to church and hopes for some alleviation in the sermon, who plays golf Sunday mornings and tries, as if it were an obligation, to make each stroke count. Most men modestly take for granted their own conscientiousness; Shaw made it shine nobly, if unsentimentally, in the voice of his heroes and heroines. Effort has been made to explain the drift of Shaw's Socialism. It might be described as Marx wittily mingled with good common-sense. Where others expounded, he dashed off economic subtleties as gaily as a music-hall turn. He got up his subject and stuck to what he knew about it, as he did with music. He showed a native British distaste for German heaviness, preferring Handel's little *Aria* with "sufficient variations" to the superabundant *Handel Variations* by Brahms. His *Perfect Wagnerite* is the joke of an imaginative journalist with a message, a serious jesting, as later he wrote *The Adventures of a Little Black Girl in Her Search for God*. His esthetic sensibility did not allow him to believe that men could kill one another for such jokes. He was a survivor of the long Victorian peace. Bloodshed and poverty did not appal him; he allowed them to occur backstage. These were abnormalities not to be magnified but to be got rid of. You can call this narrowness, or a fragment of the divine wisdom. Shaw knew the importance of putting down sewers to get rid of dirt and disease; he preferred to dwell on the problems of sewer-building rather than on the dirt and the disease. This is a practical attitude of mind the world could well use more of in its administrators. It is the spirit of the American Friends Service Committees.

The journalist, however, did believe his message and wrote sermons about it that might have brought an atheist to church. He set these extended sermons at the front of his plays, using the plot for a pretext. The subject of these sermons was usually the Kingdom of God on Earth. In Shaw's opinion the Kingdom of God would take over the big industries. Andrew Undershaft, whom he did not think a bad fellow, would convert the swords into ploughshares, as soon as he was convinced that men were no longer to be bought. To convince him of this one would have to get rid of the profit motive. To get rid of the profit motive one would have to find a better motive which could take its place. This better motive is nothing more or less than the conviction that life, for everybody, should be thoroughly worth living. Undershaft himself believes this and argues Shaw's case, but he also believes that the good life must be bought with money, the commonplace of our lifetime: he believes it so much he is willing to manufacture cannon for cash.

Shaw was in practice a good deal of the same opinion as Undershaft. He had had more than what he felt to be his share of doing unsuccessfully without money. He was perfectly happy to work hard as a Socialist for the Kingdom of God on Earth without receiving pay for it; he was not less happy when his combined activities, and marriage, made him financially independent. He died a millionaire in anybody's language. Portraits of Gandhi and Stalin hung above his bed when he died. His program required to a remarkable degree that the saint should lie down with the boss. There came a time when he saw his program, in its earthly aspects, being put into effect by Mussolini and Hitler. The Kingdom of God was not in it.

Shaw's Kingdom, when he tried to realize it at the far end of *Back to Methusaleh*, like Wells's at the end of *Things to Come*, had the sheeted implausibility of stage angels. The surroundings resemble a tiled all-night restaurant, a cleaned-up spiritual subway, and at their best the hygienic luxuries of something between a new super-drugstore and a bathroom. Scenery was lacking, as if natural processes had stopped. Shaw's Eden was a more interesting place, with sin rather than melancholy in the background. It must be admitted that neither Dante nor Goethe did a great deal better in reconciling their descriptions of the Good Place with the pleasures of the senses. They must rely on the evocative tenuousness of their epithets. Leadbelly's preacher who told of heaven as a river of molasses flowing between smoking mounds of flapjacks may have



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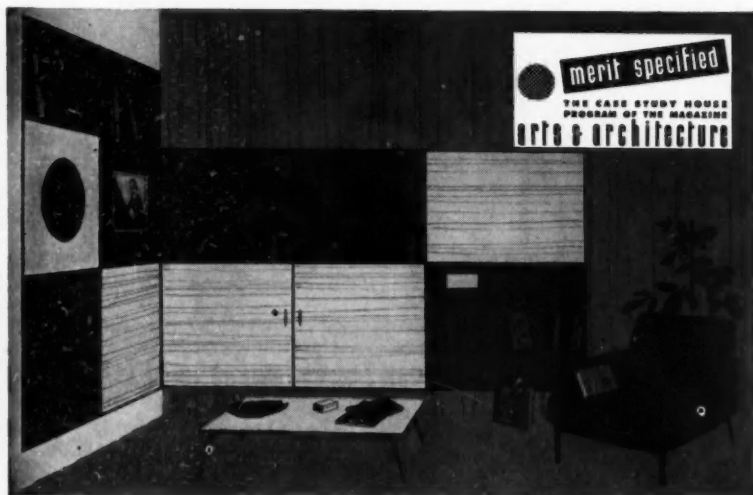
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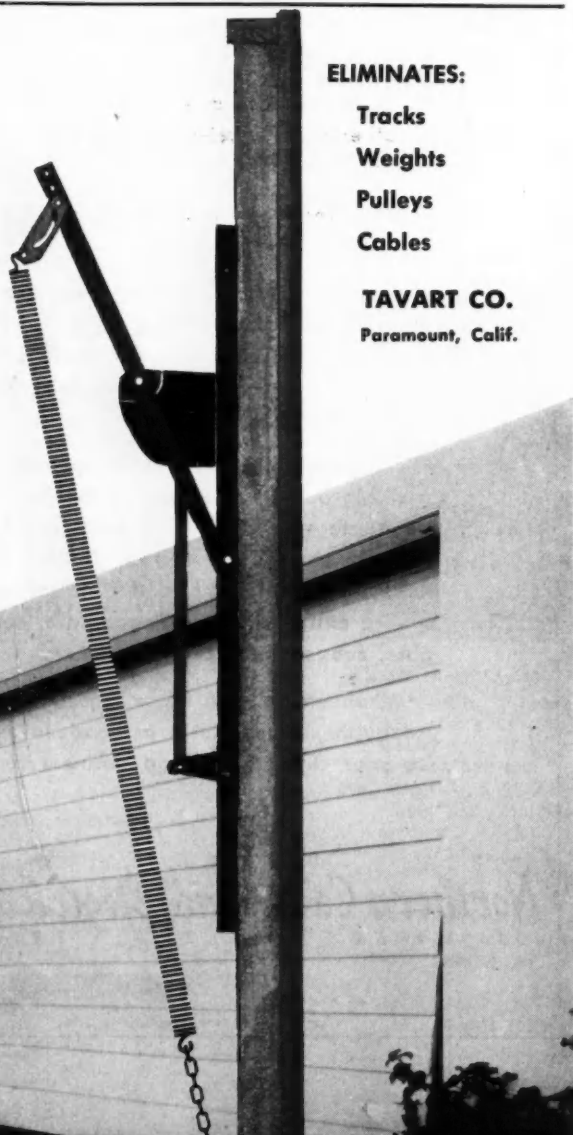
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had the better argument, as Mohammed decided when he put hours in heaven for the good of Islam.

Shaw's socialism, like his religion, was an assertion of dramatic criticism. Fortunately for the critic, he is saved from any drastic encounter with the futility of his own arguments. He cannot usually implement his abuse with force. The critic attacks the genuinely creative artist for breaking the shell of taste. This directs attention to the rebel by setting him apart from his more routine fellows. Shaw's criticism played the game both ways to his own advantage. His method anticipated television, offering a clear, slightly warped view of the scene, personality, or subject, with Shaw being commentator. The effect is as alive today as in the early '90's when Shaw, disguised as Cornetto di Bassetto, began writing about music. Cornetto sternly reminded the young Paderewski that even the new steel frame of the piano did not justify him hammering it so loudly, though he knew that the frail, *langweilich* (as Leschetizky called it) romanticism of Clara Schumann was out of date. Shaw's choice fell upon the lyrical compromise of Grieg. His essential modesty, the one quality he hid and often seemed to lack, came out in his immediate and devoted recognition of young Edward Elgar. He knew, as Donald Tovey knew, and as so many have since forgotten, how far Elgar, the first serious, substantial, native British composer since Thomas Arne, rose above the academic mediocrities of the period of Sullivan and Stanford.

For himself Shaw remained modest enough to protest no modesty. He played the Devil as a show, explaining the part while he performed it. Like Gandhi he invited the public to look into the most private apartments of his thinking. His moral, spiritual, sexual, political, and affinitive experiences were all unhesitatingly added, with volumes of his personal correspondence, to the public record. When Frank Harris, Shaw's favorite editor but never a friend, attempted to cut down his former hireling by writing a slanderous biography and died nearly destitute leaving the book incomplete, Shaw obliged the widow and disbarbed the slander by adding with charm and detachment scandalous details Harris had not known of. He turned back the proceeds to Harris's estate. Because of this charm and detachment Shaw, and Gandhi, for they were very much alike except in the one fundamental difference that Gandhi assumed personal responsibility for action while Shaw remained the critic, gave the public the free run of their mental households but were seldom at home when the public came curiously peering around inside. The intellectual furniture was roped off and set between aisles. Like conjuror's boxes their minds could be at one moment bare and open to the public, at the next spilling over with flowers, and the next private as a smile. Shaw's reminiscences, scattered through many volumes, reveal with what sharp affection, what grasp of eye and comprehension of expressive idiosyncrasy he cherished the generations of his friends. Fifty years later figures of biography and history resumed their natural speech and movement through his pen.

This ability to visualize, to hear, to feel, to comprehend embellishes the vital directness of his prose. Twentieth century morality complains of his lack of purpose, of ends to justify his esthetic means. Shaw will be tied down to an ultimate end, direction, purpose no more easily than Shakespeare. Recent generations have learned to accept this moral limitation in Shakespeare as a very great virtue. Themes fall out of currency like old silver money; art glows with an ever-present practical timeliness like an antique silver tea-service. When the excuse for art goes out the window the fun begins. *Hamlet* thrives on its contradictions. Shaw translates a potboiler to spiritual authority by the peevish quips of General Burgoyne. His later plays came down from the inflated dash of opera to the point counterpoint, tone across tone, of chamber music. He did not lose power; he merely cared less to incite the ever-present audience.

Scenes revived before his detached mind in the same way that he heard speech visually, phonetically. He could flow with the speaking line of a Jane Austen; he could distinguish setting, action, talk, motive, and occasion with the precision of a Henry James; but he could not usually let style proceed to its natural conclusions. Where the personality of Jane Austen comes into her story like a soft-spoken, incisive spinster friend distinguishing the view; and

James is just at the point of explaining beyond the point of explanations the gist of each so carefully dramatized scene; Shaw roars in like a seven-day revivalist determined to bring all onlookers to the mourner's bench. This he did in such a late play as *Geneva*, trying to shout away with ridicule the impending madness. He was at his best when he spoke most quietly, as in the little second act of *Good King Charles*. He will be missed; he will not be forgotten. Our understanding of his art is as slight now and incomplete as men had of Shakespeare in 1665.

PRODUCT MERIT SPECIFIED FOR 1950 CASE STUDY HOUSE

Editor's Note: Following are products which have been merit specified for use in the 1950 Case Study House of the magazine *Arts & Architecture*.

KELVINATOR ELECTRIC RANGE

Kelvinator's "Automatic Cook" Electric Range, merit specified for both of the 1949 CS Houses, again is merit specified for use in CS House 1950. It offers all of the many advantages of electric cooking, topped off by its three-way automatic control—oven, Scotch Kettle, or appliance outlet. This range has finger-tip control of all cooking operations, seven-heat surface units which tilt up for easy cleaning, "upside down" unit for Scotch Kettle or surface use, a two-unit oven which will hold a 25-pound turkey, and good design. All controls are grouped on an easy-to-read, easy-to-reach control panel. Recessed light illuminates the panel and work surface. The range is equipped to cook an entire meal automatically by proper setting of dials.

KELVINATOR HOME FREEZER

The Kelvinator FR-9 Home Freezer provides storage capacity for an average family. Food storage capacity is 8.8 cubic feet, which will accommodate 310 pounds of assorted frozen foods. With all four interior walls and the fast-freezing compartment bottom refrigerated, 17 square feet of refrigerated surface are available for freezing purposes. Of chest-type design, when the lid is opened cold air does not "spill out" and warm air can't get in. It has a special fast freezing section, spring-action lid support, lock-type lid lift, handy storage baskets, easy-adjustment temperature control, and a dependable power unit.

KELVINATOR MOIST-MASTER REFRIGERATOR

Kelvinator Moist-Master Refrigerator provides three different kinds of cold, one in each of the three food-keeping sections: (1) near-zero cold in the across-the-top frozen chest, (2) moist cold in the general storage compartment for the usual daily foods, and (3) super-moist in the cold mist zone to keep all foods having a high moisture content fresh. It has two sets of refrigerating coils instead of the single set usually employed. One set surrounds the freezing compartment, and the second set is attached to the back wall of the food compartment. The model being used has a shelf area of 15.8 square feet with a net capacity of 9.5 cubic feet in the shelf area and freezer chest, plus 1.5 cubic feet in the fruit freshener.

BUILT-IN MAIL BOX WITH FLEXIBLE CHUTE

All the advantages of the most expensive "made-to-order" mail delivery system are available in an easily installed complete unit manufactured by the American Device Manufacturing Company of Red Bud, Ill. A unique feature is a completely flexible steel chute which may be positioned for inside mail delivery at any angle desired to conform with wall construction and thickness. A number of horizontal or vertical exterior face plate designs in brass, bronze or aluminum are available, to harmonize with any architectural motif. One style includes removable enameled house numbers which may be eliminated if desired. Interior door for mail removal may be wood cabinet type or aluminum.

B-SAFE WIDE ANGLE DOOR LOOKOUT

A new device providing protection from intrusion by unwelcome visitors, the B-Safe Door Lookout consists of a glass optical system encased in a slender cylinder of lock metals, supplied with a silent-operating eye-piece shutter. Unlike previous peep-holes, this new door lookout can't be seen through from the outside. Through the use of a wide angle lens system the viewer can inspect a visitor full figure, even at close range, without the visitor being aware of the inspection. It is easily installed in all doors, wood or metal, up to 2" thick. Once locked into place, it is tamperproof. This is a much needed, well designed product, manufactured by the Danca Products Corporation, 52 Broadway, New York 4, New York.

ROTIR ELECTRIC BARBECUE SPIT

This unit, judged the most versatile electric barbecue spit, is well engineered. It has seven 28" stainless steel Kabob skewers revolving simultaneously over a charcoal fire. It has a sturdy stainless steel roasting spit, and a drawer-like action so the working portion slides in and out. The frame sets on the same layer of brick and the fire is on, eliminating burning out of metal parts. The frame is heavy angle iron welded. The unit is equipped with a gear head motor,

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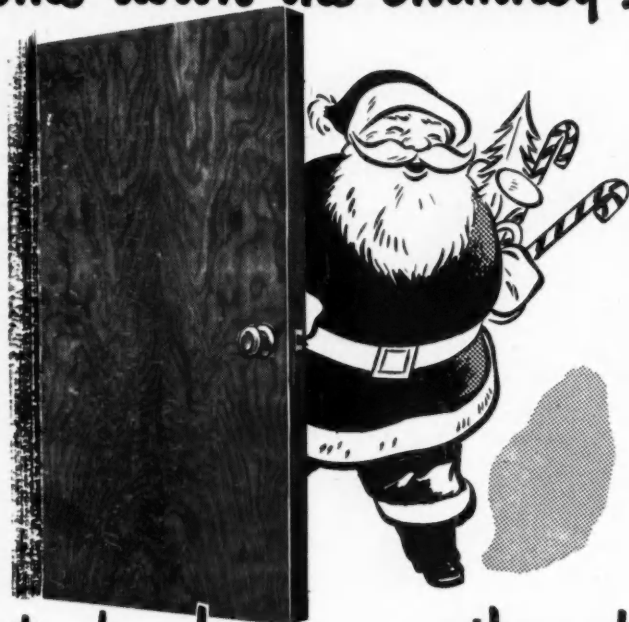
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MODERNFOLD (ACCORDION) DOORS

The Modernfold Doors used in the 1949 CSHouse are an improved type of folding door with an accordion-like action in opening and closing. They make a room larger because they eliminate area used by swinging doors for swinging. Door interference, also, is eliminated. Larger Modernfold Doors can be used as movable wall for easy, economical room divisions. They have washable fabric coverings concealing their metal frames, and are available in a wide range of colors.

THE LAM LAMP

Glareless, well diffused light which can be directed where needed distinguishes the Lam Lamp. The lacquered parchment diffuser which snaps into place on spring brass clips within the rim of the shade eliminates the usual incandescent lamp glare. Instead, it presents a uniform glow which distributes evenly adequate quantities of light for reading, yet is pleasant to look at. The lamp is set on a solid birch base with a rod and gooseneck of lacquered brush brass and laminated natural fabric and parchment shade.

WILCOX INDOOR PLANTING

Properly planned interior plantings afford the architect opportunities to create accents and moods. For this reason arrangements have been made to use the plants and the services of Roy F. Wilcox & Company, the west's largest wholesale growers of decorative plants. Horticultural experts connected with the Wilcox organization, which has its headquarters in Montebello, Calif., will work directly with the architect in planning the indoor planting for CSHouse 1950.

KELVINATOR ELECTRIC RANGE

CSHouse 1950 will be equipped with Kelvinator's "Automatic Cook", which offers all of the many advantages of electric cooking, topped off by its three-way automatic control—oven, Scotch Kettle or appliance outlet. This range has fingertip control of all cooking operations, seven-heat surface units which tilt-up for easy cleaning, "up-down" unit for Scotch Kettle or surface use, a two-unit oven which will hold a 25-pound turkey and good design. All controls are grouped on an easy-to-read, easy-to-reach control panel. Recessed light illuminates the panel and work surface. The range is equipped to cook an entire meal automatically by proper setting of dials.

GRANT SLIDING DOOR HARDWARE

Grant Pulley & Hardware Company 33-36 Fifty-seventh Street, Woodside, Long Island, N. Y., knows sliding door hardware, its manufacture, its application, and its installation, and is recognized as one of the leaders in its field. Its products, used exclusively wherever specifications call for such products throughout the CSHouse Program, will be used again in CSHouse 1950, including sliding door hardware, curtain and drapery hardware, and sliding drawer hardware. All of these products are carefully engineered and fabricated.

INCINOR DISPOSAL UNIT

Modern, effortless living requires some facility for the convenient disposal of combustible refuse—wrappings, papers, garbage and "trash". Incinor was conceived about 15 years ago as the solution to the household disposal problem. It is fired by gas, LP (bottled) natural or manufactured, to handle wet garbage and other low combustion materials. The unit is 35-inches high, 22-inches in diameter, weighs 130 pounds and has a capacity of two bushels. The top opening is 11½" x 11½", covered by an easy-opening, insulated steel plate door with adjustable air vent. The combustion chamber is made of heavy steel plate, with cast iron grates and convenient drawer-type ash receiver. The "down-draft" combustion principle insures quick and thorough burning of the chamber contents. The finish is either brilliant black enamel or a combination of black and aluminum. All Incinor models, for household use, are approved by The American Gas Association Testing Laboratories after standard tests.

ALUMA-LIFE LIGHT WEIGHT ROOFING MATERIAL

Aluma-Life light weight roofing material, manufactured by Aluminum Building Products, Inc., Jacksonville 7, Fla., utilizes aluminum foil between cotton gum base layers and is finished with a coating of marble or granite chips of selected color. It has earned an "A" rating from the National Board of Fire Underwriters and is FHA approved. It can be easily applied, and is more economical than roofs carrying lower ratings, part of the economy being accounted for by the elimination of all metal flashings on chimneys and valleys. Aluma-Life is the only built-up roofing with hurricane specifications, bonded direct to wood sheathing which can be used on pitches of 5 on 12 and up. Its unique advantage is the use of the aluminum foil interlayers and the very stable sealing and bonding compound used throughout. The 99.4 pure aluminum foil, when embedded in Aluma-Bond, a cotton gum base which is the essential mastic, will last indefinitely.

DODGE VINYL-CORK TILE

Dodge Vinyl-Cork Tile, manufactured by the Dodge Cork Company, Inc., Lancaster, Pa., combines the long acknowledged advantages of cork with the toughness of a vinyl surface. The cork base and vinyl top are fused together under extreme heat and pressure to form an integral unit. Dodge Tile has a resilience and warmth, and it is quiet and comfortable to walk on. It has high insulating and sound deadening qualities, and is strongly resistant to fire. Requiring no waxing, it cleans with ordinary soap and water. Inks, grease, acids, or mild alkalis will not mar its surface. Wearing qualities are two or three times that

of most other smooth floor coverings. It comes in natural cork, several good plain colors, and a number of marbled colors.

ALLEN RUBBER-LOC RUBBERIZED WAFFLED RUG CUSHION

Allen Rubber-Loc is America's first and only scientifically designed rubberized waffled rug cushion. It has been approved for all types of contract installations in homes and buildings, and greatly increases the life of rugs and carpets. It is composed of pure rubber and durable fibers scientifically blended to produce maximum walking comfort. It was the winner of a 1950 national annual home safety award sponsored by Lewis & Cagner, New York. It is available in 27, 36, and 54 inch and 6, 9, and 12 foot seamless widths. The manufacturer is Allen Industries, Inc., Leland and G. T. R. R., Detroit 7, Mich.

JOHNSON-CARPER PRIZE-WINNING FURNITURE

These case goods pieces were designed by Robin Day and Clive Latimer of England and won first prize in the Museum of Modern Art International Competition for Low-Cost Furniture Design. They include standard adaptations by Edmond J. Spence, Inc., as American consulting designers. The Johnson-Carper Furniture Company, Inc., Roanoke, Va., has been named as exclusive manufacturer and distributor in the United States. Pieces are clean, fresh, simple.

LECO-LATCH CABINET DOOR CATCH

This is a revolutionary catch for cabinet doors, utilizing a permanent magnet for holding purposes, thus eliminating moving parts and springs. It lasts for many years and there is nothing to get out of order. It works well even if doors sag or warp, and doors open easily without snap, noise or jerk. The catch consists of a small but powerful magnet, a small plate made of special steel, and necessary screws. The magnet adheres to the plate. Leco-Latch is manufactured by the Laboratory Equipment Corporation, St. Joseph, Mich.

L & S PORTLAND CEMENT PAINT

This is the largest selling paint for concrete, stucco, masonry, new galvanized iron, and other similar surfaces. It is long wearing and the manufacturer says that it will not absorb moisture. It is fire retardant. It is a combination of special pigments ground in treated oils, producing a close-grained flat film of cement-like hardness and strength, yet remaining so elastic that extreme exposure and temperature changes will not cause it to crack, check or rub off. The manufacturer is the General Paint Corporation, 2627 Army Street, San Francisco, Calif.

SASH AND TRIM COLORS

These are strong, durable colors, especially ground in treated oils, manufactured by the General Paint Corporation, 2627 Army Street, San Francisco, Calif. They are manufactured of pure, light-fast pigments combined with specially formulated synthetics, and will not crack or check under extreme exposure. They withstand discoloration to a remarkable degree and retain their gloss for an unusually long time. They flow easily, level out well, yet do not run or sag. Hiding capacity is good.

PAYNE FORCED AIR UNITS

Anticipating the heavy trend to forced air heating, the Payne line now includes four different forced air models . . . a unit to fit the needs of every home—and budget, from three rooms up. Spearheading the line is the low cost Panelair, the new type wall-heater that delivers forced air heat directly to three or more rooms, at floor level. It is Payne's answer to the cold floor—hot ceiling problem. The panelair can be partly or fully enclosed in a wall or placed in a corner. The Sentry requires little more space than a water heater—fits in kitchen or closet, on service porch or wherever space is available. It circulates filtered heat in winter, ventilation in summer. Operation is fully automatic. When space is extra scarce, Payne suggests the Spacesaver. It operates effectively from almost any nook or corner—under the floor, on service porch, or even from the attic. The Payne Zoneair is designed primarily for heating basement homes. It heats and filters the air in winter, ventilates in summer, and is fully automatic.

NUSTONE DOOR, CLOCK CHIME

Again door and clock chimes, manufactured by NuTone, Inc., Cincinnati, Ohio, will be used—these products, because of their good design and engineering features, have been used exclusively in all CSHouses to date. These chimes range from two to eight notes, and are the leaders in their field. Installations will be made for the front door and the rear of the house.

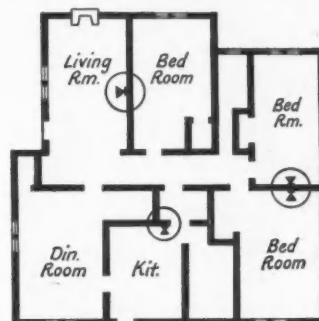
STERLING CONTEMPORARY FURNITURE

The Sterling line, manufactured by Sterling Furniture, Inc., 1611 West Cortland Street, Chicago 22, Ill., is contemporary furniture styled for the market of today, yet the clean simplicity of line and remarkably strong construction earns it the attention of contemporary architects and decorators. Protection seldom found in fine furniture—Realwood Formica tops, cigarette-proof, alcohol-proof, able to resist all commonly used acids and alkalis—yet distinctive and interesting in any room setting. This is one of the best lines of contemporary furniture and will be heavily drawn on for CSHouse 1950.

PAINE REZO HOLLOW CORE FLUSH DOORS

Paine Rezo Hollow Core Flush Doors have an air-cell construction which combines the strength of cross-banded plywood with lightness in weight, and the inter-

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locking core construction holds in check the tendency of wood doors to warp, shrink and sag. Because they are precision made and squared to exact size and shipped ready to install, installation costs of the doors, which are available in any wood exterior, interior and cupboard use, is very reasonable. They can be had with mirrors or louvers. They are distributed on the West Coast by L. J. Carr & Company, Sacramento, Calif.

NUTONE KITCHEN VENTILATING FANS

Simplicity in architect's specifications—added beauty for the kitchen—that's the keynote of NuTone's wall and ceiling Kitchen Ventilating Fans. The 10-inch switch-operated ceiling-type fan, with gleaming chrome or white enamel grille, will fit any length ceiling installation using standard 3" furnace duct work. This unit has automatic shutter action in sleeve and outside hood and moves 500 feet of air per minute. In addition, NuTone has an 8-inch and a 10-inch wall-type fan, both pull-chain operated, moving 600 and 700 feet of air per minute, respectively. These wall-type models feature a special weather-seal shutter. All models have Underwriters Laboratories approval.

INNER-SEAL WEATHERSTRIPPING

One of the most important Merit Specification products to be seen in the 1950 CSHouse will be the installations of Bridgeport Inner-Seal weather-stripping. Every home owner, whether planning a new house or remodeling the old, will see how this weatherstripping provides good protection against drafts that show on heating bills. It has an exclusive spring wire and rubber construction which gives it remarkable wearing qualities, it is waterproof, it won't stain sills or side walls, it is resilient, it is low in cost, and anyone can install it.

MISSISSIPPI OBSCURE GLASS

Generous use of obscure and corrugated glass manufactured by the Mississippi Glass Company of New York, used so successfully in the two 1949 CSHouses, will be made in CSHouse 1950. The use of such glass makes possible light admitting walls without robbing rooms of privacy. The glass is available in a number of interesting textures and finishes, and definitely deserves consideration in contemporary architecture.

Among the more important merit specifications for CSHouse 190 calls for the use of Kwikset Locksets, manufactured by Kwikset Locks, Inc., Anaheim, Calif. These locksets are designed with an eye to both beauty and utility, and offer a rich simplicity which is in tune with the design of CSHouse 1950. Their clean symmetry of design, distinctive styling, and finishes in brass, bronze and chrome give them an edge over competing products. Finishes, incidentally, are protected by a special baked-on plastic coating that permanently prevents darkening or other discoloration.

Kwikset locksets, which have very few working parts, provide rugged durability through precision-built construction. They are engineered to provide a life-time of trouble-free service. Accelerated laboratory tests duplicating actual "in use" service have given them high ratings. After more than 8½ million turns on an accelerated laboratory test, equivalent to 550 years of normal service, Kwikset locks still functioned perfectly. They utilize the pin tumbler type of lock design, which provides maximum resistance to picking and permits practically an unlimited number of key arrangements.

As have all other architects who have designed CSHouse, Mr. Soriano has written a merit specification for the use of Knap & Vogt K-Venience Clothes Closet Fixtures in CSHouse 1950. K-Veniences make closets so convenient they practically hand out your clothes. They include every type of fixture which could make a closet more accommodating and easier to use, from adjustable clothing carriers which will fit any closet to fool proof and highly practical shoe racks and trouser and skirt hangers. They include a line of tie racks which make it reasonable for the average man to own more than one tie. All fixtures are well engineered, all are chrome finished.

In addition Mr. Soriano has written a merit specification for the use of a new line of Knap & Vogt Kitchen K-Veniences which are practical enough to give all other manufacturers of such items uneasy moments. These include a K-Venience dis-

appearing pan rack, a disappearing towel rack, a sidewall towel rack, a double prong utility hook (for brooms, dust mops, etc.), and an over-the-door hanger to be used when ironing. These have been developed after close study, and apparently after a long series of conversations with women who know what's to do in the kitchen. They are of the same quality and good appearance as other Knap & Vogt K-Veniences.

Feeling that close attention should be paid to bathroom accessories, Mr. Soriano has been slow in making his selection. However, he has finally written merit specifications for the use of Faries bathroom cabinets and bathroom accessories. The former are of clean, simple design, and incorporate a number of exclusive features. Most interesting of these is an inner cabinet built into the upper left corner of each unit for the storage of drugs and poisons. This is opened and closed by a concealed button, so that it affords protection for children who otherwise might get into trouble.

The Faries line of bathroom accessories is ingenious as well as well designed. Several of the items in it can be moved to the right or left or forward or back after they have been permanently installed, thus making the most of placement possibilities. Included in the line are several fully recessed pieces. Among these is a new item—a recessed miniature cabinet for toothbrushes, soap, a tumbler, toothpaste and other small items. This cabinet has its own door. All items in the line are of sturdy construction, and come with a rich Fari-Chrome finish. These items are certain to attract wide and favorable comment when CSHouse 1950 is shown.

A merit specification has been authorized for a pleasant portable table lamp designed by Harry Gilin for the Middletown Manufacturing Company. This lamp has a 16-inch brass stem set into a brass ball in the base. It has a concealed mechanism affording complete universal movement. The swivel at the top of the stem allows its spun aluminum housing to be rotated in all directions. It comes in baked enamel colors—leaf green, soft

white, pewter grey, cherry red, lemon peel—and in brushed brass. The shade is either bullet shaped or cone shaped, and the cone shaped shade will be used in CSHouse 1950.

Convenience in the kitchen of CSHouse 1950 was further assured by the merit specification by Mr. Soriano of Cosco household utility chairs, stools and tables. These products are sturdy, smartly styled, and designed to help with the housework in a wide variety of uses—in the kitchen, laundry, nursery, bath—throughout the house. They include step stools to get to high places, posture back chairs, work seats and movable tables. All models are constructed of heavy gauge steel, with all edges rounded or turned, tested to support 1,000 pounds. Legs are equipped with floor-protecting gliders. Upholstered models are covered in washable, stain-resistant plastic fabric, and metal finishes are either chrome or enamel. They come in a variety of good colors.

The dangers and discomforts of using a portable electric heater for quick heat purposes has been eliminated in CSHouse 1950 by the merit specification of an E-C portable thermostat for use with portable electric heaters. It requires no special wiring and no wall installation. It combines a super-sensitive, highly accurate thermostat with a cord and series adapter. The thermostat can be plugged into any outlet, and the portable heater is plugged into its adapter plug. By setting the dial the heater can be kept at any desirable temperature. It saves considerable current.

The E-C thermostat can be used with any portable electric heater rated up to 15 amperes, 110/125 VAC. It is an ideal heating arrangement for quick and constant heat when needed for special purposes in living quarters, nursery, sick-room, bathroom, office, or greenhouse. It maintains a temperature differential of only one-half of one degree Fahrenheit. This thermostat is approved by Underwriters Laboratories, Inc. It is readily available through Electric Controls, Inc., and is not expensive.

A marked touch of luxury will be given to CSHouse 1950 by the use of Wunda Weve cotton carpets not only in the bedrooms but in the two bathrooms. Wunda Weve rugs are loom woven, and wear comparably with quality wool broadloom. In them tough, durable cotton yarns are pre-dyed in a wide range of pleasant plain colors for perfect color penetration and evenness of tone. Pile is loom woven

through the back and double locked for better durability. They can be easily washed—they don't fade or shed in the washer—and they come out as fluffy as new.

In order to use Wunda Weve rugs in the two bathrooms, twin sets of rugs will be made, so that while one set is being washed the other set can be in service. In this manner, inasmuch as they will be laid over Dodge Vinyl-Cork Tile, all danger of matting and moulding will be eliminated. They will be easily installed and removed by using Roberts Smooth-edge Carpet Strips, which work very much like the old fashioned curtain stretchers. With this combination of products the use of wall-to-wall carpeting in the bathrooms seems to be highly practical.

Wunda Weve rugs, which have a cut pile, should receive a strong response from those doing contemporary interiors because of its reasonable cost and because of its wide range of colors, which include wood rose, dusty rose, forest green, fairy green, cherry red, gold, taupe, gray, ancient ivory, dove gray, magic blue and muted biege. They are available in fringed scatter sizes from 24"x36" to 36"x60", and in unfringed sizes from 4'x6' to 12'x18'. Other sizes to order sell at \$1.10 per square foot.

CSHouse 1950 will present a new type of lamp—one of which combines good lighting with good design. Called the "Mobile," it has everything the name implies. With each turn of the flexible arm a new effect is achieved. The lamp, which comes in both a table model and a floor model, consists primarily of a gooseneck and a "double" shade of hand-laced glass floss laced together to completely conceal its single bulb. The shade diffuses the light, but is sufficiently translucent to provide ample light. In one spot the shade emits a highly concentrated light.

In the table model the Mobile has a gooseneck which extends to the base. In the floor model there is a long standard, about half the length of the usual standard, above which the same length of goose neck serves. Shades come in any combination of coral, chartreuse, cocoa, white, red, yellow and green and will not fade. The clam-shaped hydrocal bases are finished in coral, chartreuse, cocoa, white, black, red yellow, green and gold. This is a highly practical pair of lamps, and undoubtedly will find a ready market among those looking for something new and good.

NOTES IN PASSING

Continued from Page 23

It is obvious that the bond of union between activities so different in themselves must be a view of life derived from a particular concept of mankind. We are convinced that man will find the way to self-fulfilment only in a community living in freedom under the law, and striving for social progress, — in other words, seeking always to excel its own past. That is the order which the United Nations are endeavouring to establish in a World of greed and passion. That is the order which Unesco would, through education, science and culture, wish to see reign in the minds of men and in the practice of their lives.

Most of the criticism directed against the United Nations and their Specialized Agencies springs from a defeatist attitude towards the heavy responsibility laid on twentieth-century man to strive for a united world. Indifference to aggression is unthinkable, but it is just as wrong to imagine that armed resistance is enough in itself to avoid or repel aggression. The difficulties which the United Nations must inevitably encounter can only arouse the spirits of all men of goodwill. For this victory they must not spare their strength. Nevertheless what we must recall to the minds of the peoples in such days as these is not merely the fact that it is necessary to guarantee collective security, but also the principle which makes such a guarantee essential. That principle is the one which brought the United Nations and the Specialized Agencies into being—that peace, to be enduring, must be based on right—and that the rights which ensure the liberty and dignity of man must be won and defended, under collective security by mutual aid.

Let us hope that, in the peaceful future to which Unesco is dedicated, the balance of these two forms of human solidarity may be preserved. The one is as necessary as the other for the safeguarding of peace and for our common progress."

—JAIME TORRES BODET.

Merit Specified
for 1950 CSHouseAllen
RUBBER-LOCRUBBERIZED WAFFLED
RUG CUSHION

- Alpine Green
- Moth Proof
- Easy to Clean

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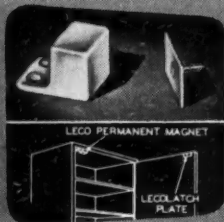
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west and north. A deck over a portion of the garage gives this apartment a private outdoor living-dining area. Glass walls with sliding doors were used in the rear apartment to give a vista of, and access to, an enclosed patio for outdoor living and dining. By eliminating the wall between dining and cooking areas and keeping the separation between living and dining areas open, and by using glass wherever practical, a comparatively small floor area is given spaciousness. In each apartment where glass walls were used the interior cement floor was carried out on the same level to form an exterior terrace, stained and waxed in the same manner as interior floors. Bedrooms were planned to accommodate twin beds and two chests of drawers.

The interior and exterior stains, while widely different in tone, were mixed entirely with raw umber and white lead and oil. By making the ceilings light, interior walls medium, and the exterior very dark a highly successful variation of related shades of the same color was obtained. The exterior rough boards were stained with an oil paint applied in one coat, thin enough to penetrate well into the wood, but with enough pigment in the mixture to cover well, at the same time leaving the texture of the wood plainly visible. The soft maize of the crushed fire brick on the roof is an excellent contrast to the dark exterior stain.

Window and glass areas were formed by utilizing the structural posts and beams of open walls and keeping detail to a minimum, giving the building simplicity and adding to the economy. The roof was designed using walls extended to the roof for support, and in such a way that no additional bracing or support was required, thus again adding to the overall simplicity and economy.

Exterior walls were covered with 1 x 12 rough D.F. with narrow batts of the same material. Plywood, paneled with narrow half rounds was used on the interior double walls. Dividing walls were constructed of 1 x 6 shiplap and, wherever possible, these were single wall construction for economy of space and cost. Barnes wall furnaces were installed in the wall between the living room and hall of each apartment, set well back to allow the wood paneling to cover all but the two grilles.

The roof was built up of three layers of felt mopped between and on top, covered with crushed fire brick, which treatment provides enough insulation for this particular location.

The redwood split stake fence was made 6' high around the rear patio for privacy and stepped down on the west side line toward the front of the lot to take advantage of the ocean view, at the same time providing a screen from the adjoining lot, which is at a lower level. Rough redwood planks were used to build terraces and steps from the street level to the garden which serves as the entrance to each apartment. Garden walks were built of redwood and concrete pebble.

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